JUNE, 1953

Bookbinding & Book Production

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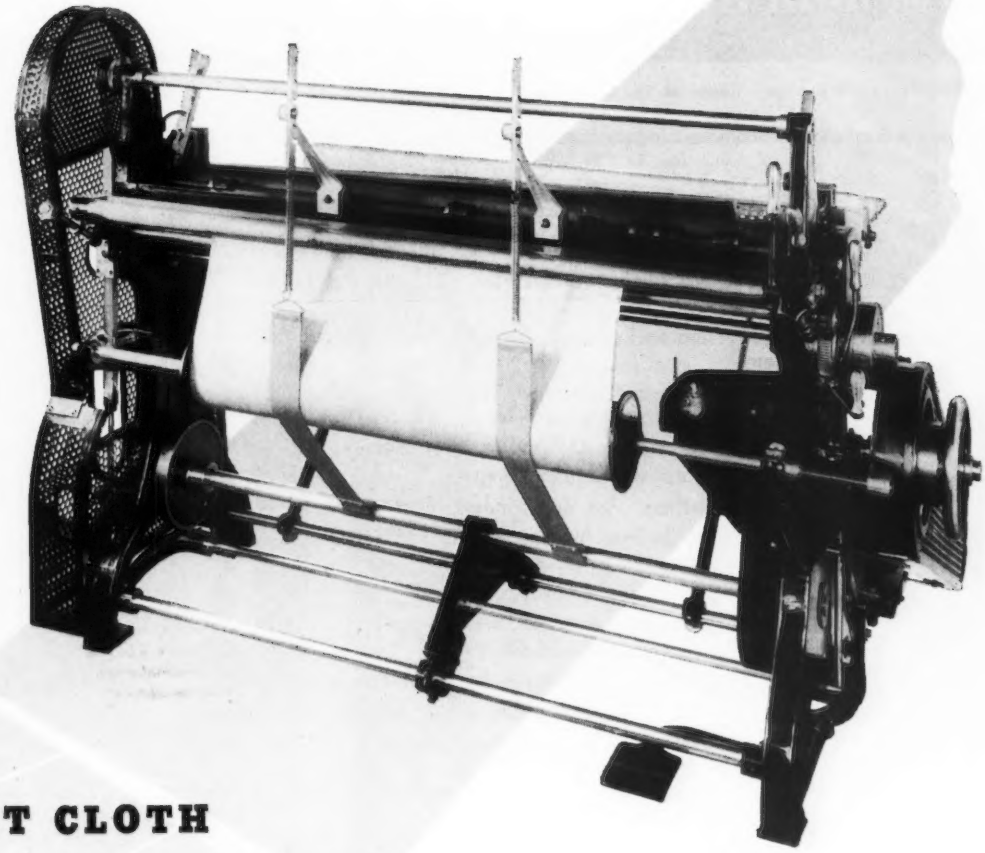

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Bookbinding & Book Production

JUNE 1953

The Exclusive Business Paper of the Industry Devoted to the Design & Manufacture of Books, Catalogs, Pamphlets, & Allied

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THIS MONTH'S COVER

Electronic casemaking or heat-sealing, which can combine 13 different operations into one, is being applied here at the National Blank Book Co., Holyoke, Mass. How vinyl book covering material can be used for this type of production or adapted to conventional casemaking procedures with great advantage is discussed on page 32. Following installments will discuss a variety of heatsealing machines and their use, stamping and gluing procedures, and, finally, demonstrate actual projects in work.

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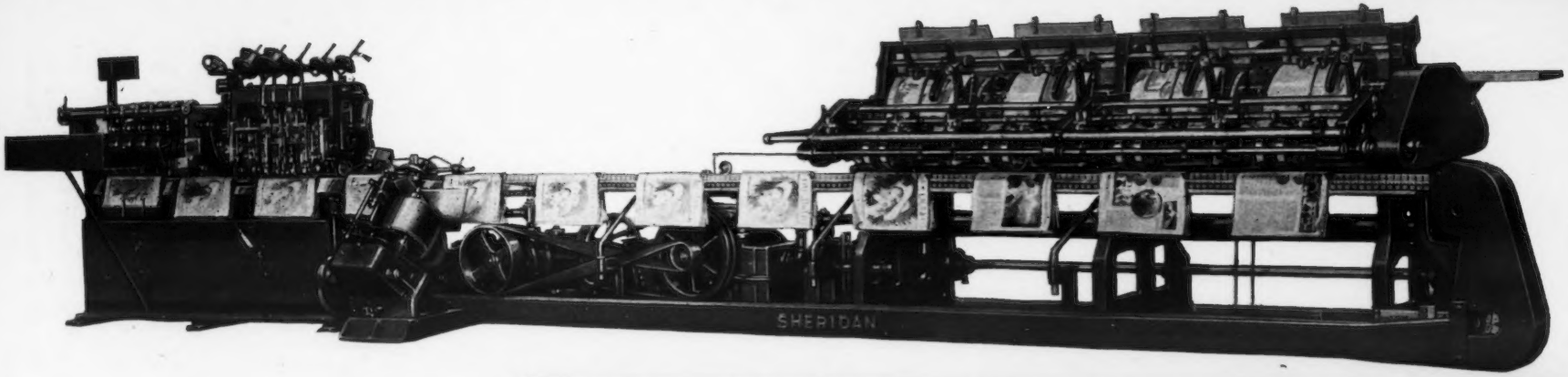

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Here is the new SHERIDAN 5E Inserter connected to a SHERIDAN Heavy Duty Saddle Stitcher . . . an automatic combination for binding saddle stitched magazines. Designed for efficient and economical operation in large or small binderies.

The SHERIDAN 5E Inserter is available as a complete unit with Saddle Stitcher (illustrated above) or can be attached to existing Gang Stitchers.

Signatures and covers for saddle stitching are automatically fed on the SHERIDAN 5E at speeds of 125 to 135 books per minute . . . more hourly production than *any other* inserter.

An *all size* machine—easily and quickly changed from one job to another . . . flexibility without loss of speed. Designed and built to meet today's bindery needs.

Write today for complete details on these machines, also for information on the SHERIDAN Automatic Book Trimmer which can be attached to your present Saddle Stitcher.

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WORLD NEWS

England: The "Merlin," a sheet-fed rotary (non-striking) perforator is being manufactured through the joint efforts of John Shaw & Sons (Honley) Ltd. and James Halley & Sons Ltd. The perforator is available in 23" and 36" widths. . . . The Miehle Printing Press and Mfg. Co. in the U. S. has made arrangements to produce the Miehle Vertical in England.

Austria: An unusual "line photogravure" system is being used in stamp production in conjunction with a normal, litho color overprint. No screen is used for the plate. A wiping cloth pad attachment, separate from the printing part, is used instead of a ductor blade.

Italy: Fratelli Stradella of Allessandria has developed a transfer press enabling the preparation of plates for offset machines by direct photolithography. Perfect reproduction possible and only apprentice labor is required.

Switzerland: Busag A-G in Berne propose to adopt the American "wax engraving" method in an attempt to recover for book printers the complicated tabular and special work lost to lithographers.

Germany: The MAN printing machinery division has brought out a new three-roll, perforating, folding and wire-stitching machine, able to cope with the output of large, high-speed rotary presses. Features: only one row of perforations per page; knife of cutting cylinder always enters same slot of collating cylinder; relatively large diameter of collating cylinder enables stapling to be done at any time; cutter knife rigidly fixed and, in collating, first signature so laid that, in trimming the next, no waste is made. . . .MABEG firm of Offenbach offers sheet feeder suitable for offset, gravure and book printing. Hourly output, 5,500 to 7,000 sheets. . . . The new 7½ ton Frankenthaler 'Albert-Prasident' fully automatic cylinder press has an output of 3,000 sheets per hour.

Russia: The Molotov Printing Works in Moscow at work on de-greasing liquids for offset blankets. Pure Alcohol found more economical and useful than other mixtures.

British & Col. Printer

NEW EQUIPMENT

Henry F. Auger has invented a new plastic type. His method consists of casting a tough plastic type face, much like a shell-cast stereotype, that can be mounted on a wood base. Perfect printing, longer wear, non-warping, non-splitting, and cheapness are claimed.

Western Gear Works is producing a new, small flexographic (aniline) press for limited quantity snapout carbon jobs. Distributed by Orville Dutro & Son, Los Angeles. Firm also at work on new presses using new type of printing plate.

A vacuum blanket printer called Magic Hand has been brought up by Peerless Photo Products, Inc., Shoreham, L. I., N. Y. Device can be loaded with large number of small prints without disturbing register.

A new type of trim-board in 12" x 12" and 24" x 24" sizes, is made by Zues, Inc., Sausalito, Calif. The Rolcut board has a rolling cutter which is a self-sharpening rotating wheel blade enclosed in a protective cast-aluminum carriage.

Inland Printer

TELEPHONE DIRECTORIES

Bulletin Printers, Edmonton, Canada, printed 80,000 copies of a 560 page telephone directory directly from zinc engravings on newsprint. The rotary press used formerly produced directories from stereo plates.

Type is set and kept standing and only a few proofs are pulled for the various directories as required. Thirty-six page engravings comprise the form, each zinc plate being attached by double-faced scotch tape with the aid of heat, after the zinc engravings have been pressed in a mold to acquire the correct curvature for the rotary press. Since there are 36 pages on the other cylindrical form which backs the first, both sides of the paper being printed in one operation, a 72-page section of the 80,000 edition can be printed in one run.

—Canadian Ptr. & Publ.

UNSEWN BINDING

A hand device for unsewn binding has been developed by the Institute fur Grafische Technik, Leipzig (Russian zone). Consists of: (1) frame with two feed tables; (2) shaking device with electric drive pedal operation; (3) pressing and fanning-out device with two hand levers for turning and fanning and a pedal-operated lever for pressing when attaching the mull and gluing the back; and (4) a device for applying the gauze provided with an automatic gauze feed and cutter.

Papier und Druck

PRESS TEST BLOCKS

Makeready on many presses has to correct the press as well as the form. By use of the Vandercook Press Test Blocks it is possible to check every inch of the cylinder surface. The savings in makeready and downtime more than pay for time lost in testing the press.

The blocks are 2" x 1" and precisely .918" in height with rules of about 1 pt. weight machined into the surface to print the length of the block. They come about 50 to a set and it takes 30 sets to fill the bed of the larger presses.

With pressbed wiped clean and blocks in place, each press is packed to provide the right impression with normal inking and a sheet is pulled. Defects of the presses, such as batters or low forms, are revealed. When these conditions are corrected with sheets spotted up and hung close to the cylinder, every press in the plant can start its run a little earlier because of the time saved on makeready.

Printing

RESEARCH DEVELOPMENTS

Ten million dollars has been spent in past seven years on the Graphic Arts Research Program sponsored by Time, Inc. LTF, Battelle, Carnegie, and other groups have also helped revolutionize the graphic arts. One of the most striking developments has been in plate improvement for lithography. Ninety per cent of the reproduction assets of letterpress and gravure can be accomplished on offset plates and there is no longer any justification for mediocre results. The competitive reproduction and printing quality imbalance between letterpress and offset has been upset, but fast heavy-duty presses are not yet available to convey that asset as it is done in present letterpress production.

Virtually no progress had been made in typesetting for 40 years. Today, however, there are 9 different instruments that are being offered as better answers to setting composition. Time, Inc. has its own electronic typesetter in progress but details are kept secret. Research is also going on to improve the Time-Life Springdale Scanner (which can take only transparencies) and the RCA color separation machine.

Soon hard metal plates will be available in lithography and the present organic coatings will pass away.

National Lithographer

K is for KNOW-HOW

. . . *and in Roll Leaf that means* PEERLESS

Know-how is one of those coined American words which even the best dictionaries finally accept. It means "the faculty of knowing how" and how can we better describe the job done by the Peerless manufacturing and selling team. Even after 35 years of making Peerless Roll Leaf we keep on learning how to make it better, adding a little bit more to our store of "know-how." Today we offer you a wide range of knowledge on a lot of different stamping problems. We know what will work successfully and what will not . . . and when we do not know we try to find out the answers in our own laboratories and on our own stamping presses. If you have a roll leaf stamping problem, pass it along to us . . . or if you just want to try out Peerless Roll Leaf on some of your jobs, ask us for trial samples.

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TRIMMER

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PORTORIA, OHIO
TELEPHONE 6626

January 5, 1953

Mr. D. W. Schulkind,
E. P. Lawson Co., Inc.
426 West 33rd Street
New York 1, N. Y.

Dear Mr. Schulkind:

Now that I am back in the good 'ole U.S.A. having landed a week ago, I am just about getting my feet on the ground. But one of the first things that intrigued me was the 3-Knife Trimmer that was installed during my trip abroad. This Rapid Trimmer is certainly a "honey" and we are more than pleased with it.

Everyone coming through our plant has words of commendation on the appearance of our Bindery with the new Lawson Cutters and 3-Knife Trimmer. One marvels at the ease of operation, the speed and accuracy of these machines.

We are very proud of this equipment and only have words of praise for it. I think the Lawson Rapid Trimmer has proven to be a very efficient machine for our particular business.

Yours very truly,
THE GRAY PRINTING COMPANY
A. Gordon Gray
President

Size range 2" x 3½" to 11¼" x 16½"
10 to 25 piles per minute

Ask for details on the Lawson Rapid 3-Knife Trimmer and Lawson 39"-46"-52" Cutters

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You can use any of Armour's complete line of dry, flexible and non-warp composition glues to be sure of the strength and permanence of bond of each bindery job. All our glues are highly adaptable—they're easy to use under the widest variations of hand and high-speed machine bindery applications. You'll find at least one Armour glue that's perfectly suited to your binding requirements. Get in touch with the Armour branch nearest you for the complete story.

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This straight line trimmer does away with needless rehandling and assures unqualified accuracy

The Brackett Safety Trimmer

Accurate, uniform trimming and cutting apart of booklets, catalogs and other bound work is recognized as being just as important as accurate register on press or accurate folding on folders, if the quality of the job is to be maintained.

Accuracy is even more important in trimming and cutting of circulars, labels, forms and other flat work where margins are close and exact size is required.

Trimming of labels, booklets, catalogs, inserts and other flat work is handled by the Brackett at double or triple the speed of the conventional cutter.

On the Brackett, work moves in a straight line, away from the operator, without waste motion or needless rehandling.

The use of mechanically set spacer shafts insures fine accuracy without even the tiniest variation. This accuracy is maintained from start to finish, no matter how large the run.

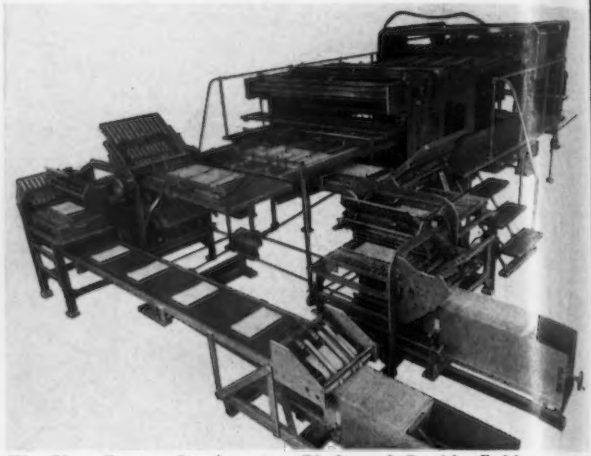
For jobs that repeat, settings may be retained, with important savings in time otherwise required for resetting.

The Brackett handles work up to 25½″ in width and 50″ in length.

Standard equipment includes two spacer shafts. Extra shafts for permanent set-ups can be supplied.

Write for literature.

Folds sheets from 52 x 76″ offsets and rotaries without slitting on the press



The New Dexter Combination Blade and Buckle Folder

This machine is designed to take full sized sheets from 52 x 76″ offset and rotary presses. It handles sheets from 52 x 76″ maximum to 25 x 38″ minimum, and produces signatures of:

16 pages	13 x 19″ to	6¼ x 9½″
32 pages	9½ x 13″	4¾ x 6¼″
16 pages 2-up	9½ x 26″	4¾ x 12½″
32 pages 2-up	6¼ x 19″	3⅛ x 9½″

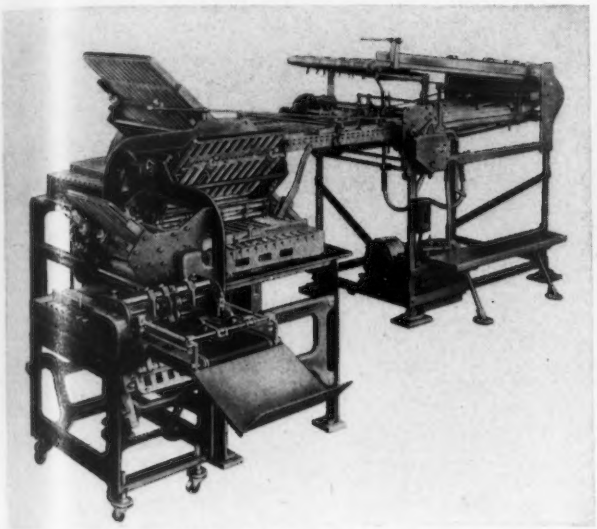
It also makes a variety of other signatures, the first fold being made with knife and subsequent folds on Cleveland folders as seen in picture above.

The machine has a maximum speed of 4,500 cycles per hour, delivering two signatures at each cycle. The actual production will depend on kind and weight of paper and quality of work required.

The Dexter representative is ready to give you additional information about this folder, discuss its application to your production and explain the economies it may bring.

Dexter Folder Company
General Sales Offices
330 West 42nd Street, New York 36, N. Y.
Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
Agents in principal foreign countries

For fast, dependably accurate and lower cost folding look to Cleveland



Cleveland Model "MS" with Cleveland Continuous Feeder. Maximum sheet 25 x 38" (oversize 26 x 40"). Minimum sheet 5 x 7".

When you buy a Cleveland, you buy the best that more than fifty years experience, sound engineering and the finest materials can produce. For all-around dependability, trouble-free operation and long life, nothing else compares with a Cleveland. Only Cleveland has these features:

Diagonal roller feed table

Diagonal roller cross carrier (no "hickey roller" needed).

Each fold plate equipped with its own swinging deflector.

Once set, your Cleveland stays set to the end of the run, no matter how long. Should your Cleveland require servicing, you know it is backed by expert service available promptly.

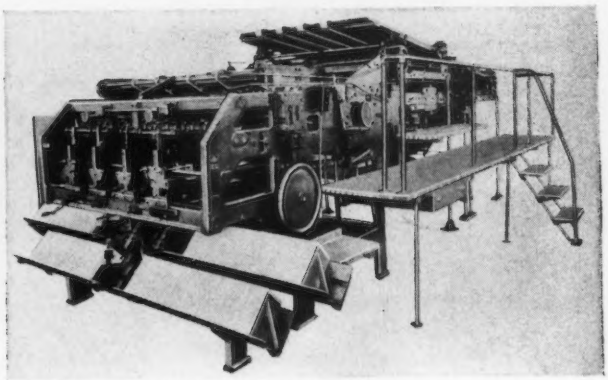
The experience of users over half a century proves that the cost of Cleveland maintenance is among the lowest of any bindery equipment.

There are *eight* Cleveland models, handling sheets from 44 x 64" to as small as 3 x 4". One or more of these models will meet every folding need economically, whether you operate a small printshop or a trade bindery.

We will be glad to survey your folding problems and make recommendations. Write for literature.

Dexter Folder Company
General Sales Offices
330 West 42nd Street, New York 36, N. Y.
Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
Agents in principal foreign countries

Folds as many signatures hourly as two model "N" Quads . . . . with 33% saving in floor space



The Dexter Duplex Quad Book Folder

Basically a Model "N" Quad folder, this machine has an additional cross feeder and delivers *two* sheets on separate conveyors simultaneously to position at first fold, one above the other and individually registered both side and front.

Signature sizes: 4⅛ x 6¼" to 7¼ x 10½".
Flat size sheets: 25 x 33" to 42 x 58".

The sheets are folded and delivered into packer boxes as on the "N" Quad, but the *Duplex* Quad delivers four 32 page signatures with *closed* heads, whereas the Model "N" produces two 32's composed of inserted 16's.

The Duplex Quad may be furnished as a complete new unit—or a Duplex attachment can be supplied for any Model "N" Quad already installed.

The Duplex Quad folds approximately as many signatures per hour as two Model "N" Quads, with a saving of about one third of the floor space required by two Model "N" Quads. Also the 32 page signatures with closed heads delivered by the Duplex Quad facilitate subsequent bundling, gathering, sewing and stitching operations.

Further information and data showing the economical application of this folder to your production will be furnished on request.

MEAD

Chestnut Cover Board

uniform smoothness on both sides regardless of thickness specified

Any one of seven different points of superiority makes MEAD Chestnut Cover Board your best buy among all high density boards for bookbinding.

Uniform smoothness on both sides is but one advantage. During actual use over the past decade, publishers and binders have found that MEAD Chestnut Cover Board shows greater uniformity in tests. This is the result of more complete control over raw materials. They welcome the fact, too, that there are no limitations on sheet size, and that every sheet is accurately trimmed to give a minimum of ¼" oversize in each dimension. They praise it for its unequaled capacity to emboss and deboss, and the fact that it holds its finished shape with much less springback than other binding boards. The use of chestnut and other hardwood fibers explains understandably why this board is more rigid. Books last longer, they tell us, because exceptionally strong bonding qualities assure a tighter grip on other materials. Finally, approval is easy to obtain, because this product meets or exceeds all the physical tests specified in U.S. Commercial Standards CS-50-34.

Because you enjoy all these advantages without paying a premium price, MEAD Chestnut Cover Board should be your first choice. Write us today for samples, complete information, and test data.

MEAD board

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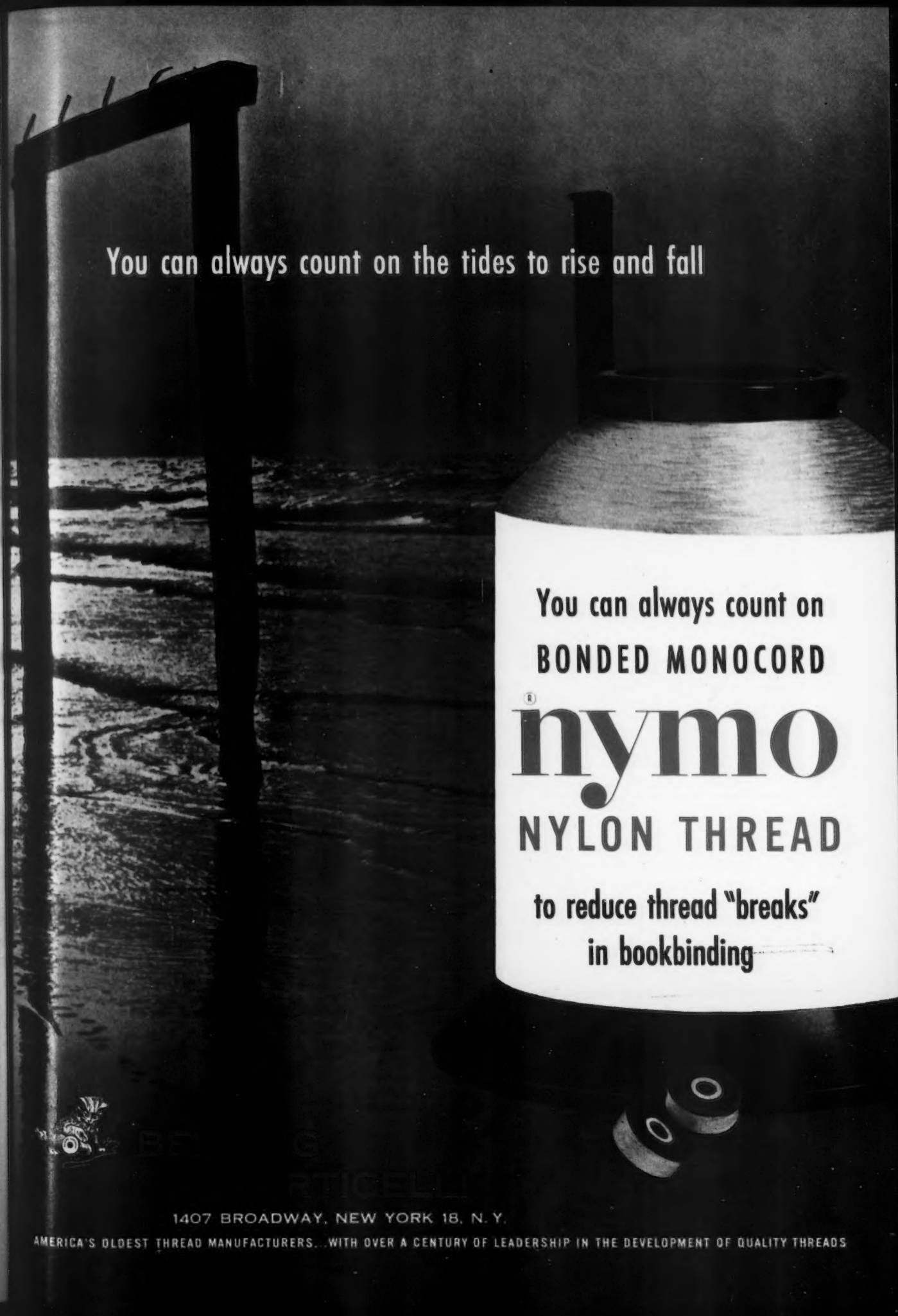
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AMERICA'S OLDEST THREAD MANUFACTURERS...WITH OVER A CENTURY OF LEADERSHIP IN THE DEVELOPMENT OF QUALITY THREADS

Acme Steel Wire Stitching cuts assembly costs 45 per cent

Replaces rivets-and-glue method for attaching hinges to ledger covers

Complete covers for ledgers are stitched together by the Acme Steel stitcher at left. Hinges are attached by the Acme Steel stitcher at right. This operation improves product, cuts costs for Hall & McChesney, Inc., Syracuse, N. Y.

Assembling covers for ledgers used to be a complicated process at Hall & McChesney, Inc. First, a hinge and a layer of fibre board were punched. Then they were riveted together. Then a second layer of fibre board was glued to the first, with the hinge between the two.

Today a faster, better, lower-cost method is employed: Acme Steel wire stitchers stitch both fibre board layers and hinges together.

Material costs alone are 45% less, greatly increased strength of hinge attachment and cover rigidity have been obtained and warped covers have been eliminated.

This is just one example. Other Acme Steel stitchers save money and speed up binding operations for pamphlets, booklets and catalogs without the special hinges and heavy covers that ledgers require. Ask your graphic arts dealer, or write to Acme Steel Products Division, Dept. BBP 63. ACME STEEL COMPANY, 2840 Archer Avenue, Chicago 8, Illinois.

ACME STEEL

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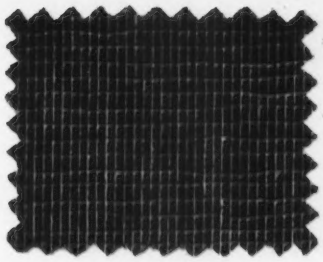
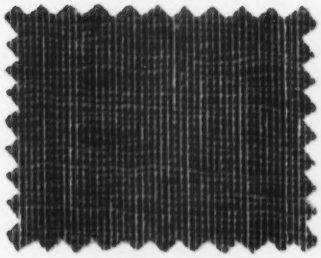
Your Best Bet...

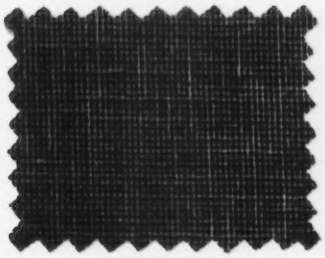
Chix* Supers



LIGHT



MEDIUM



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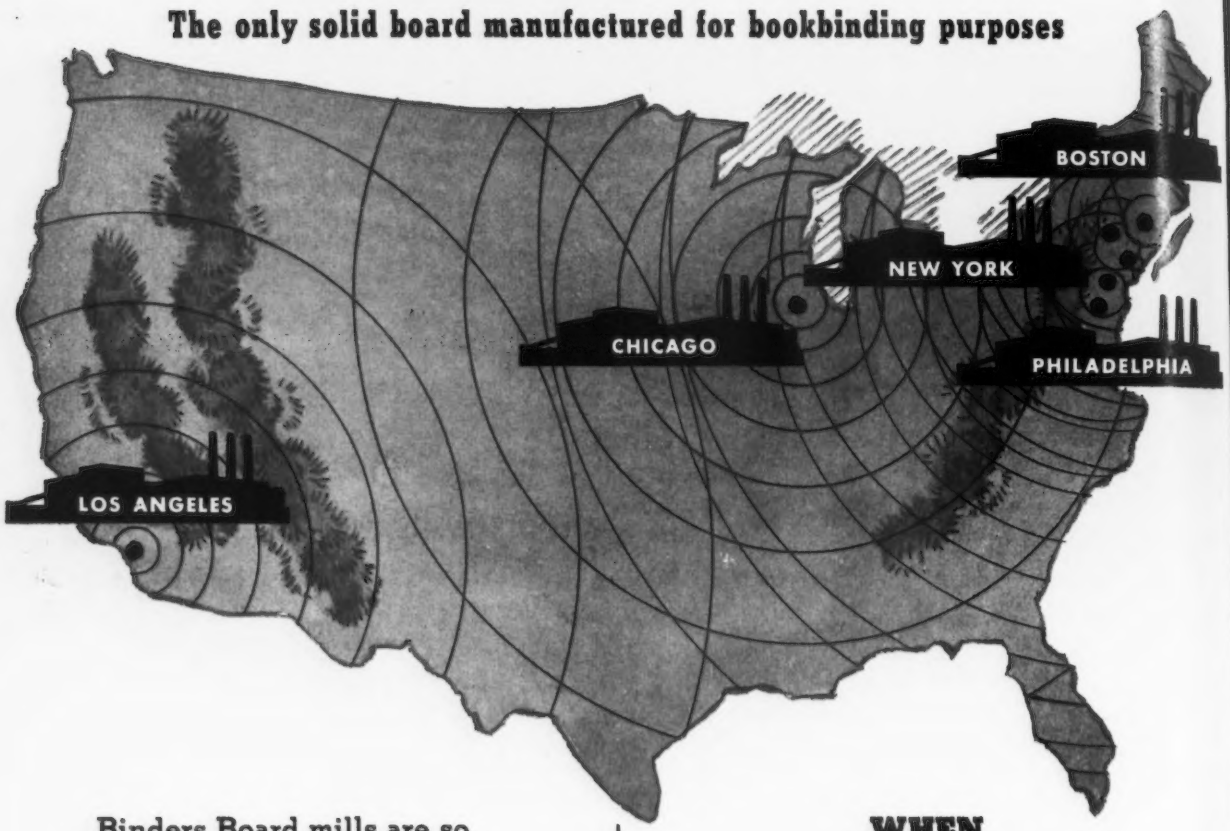

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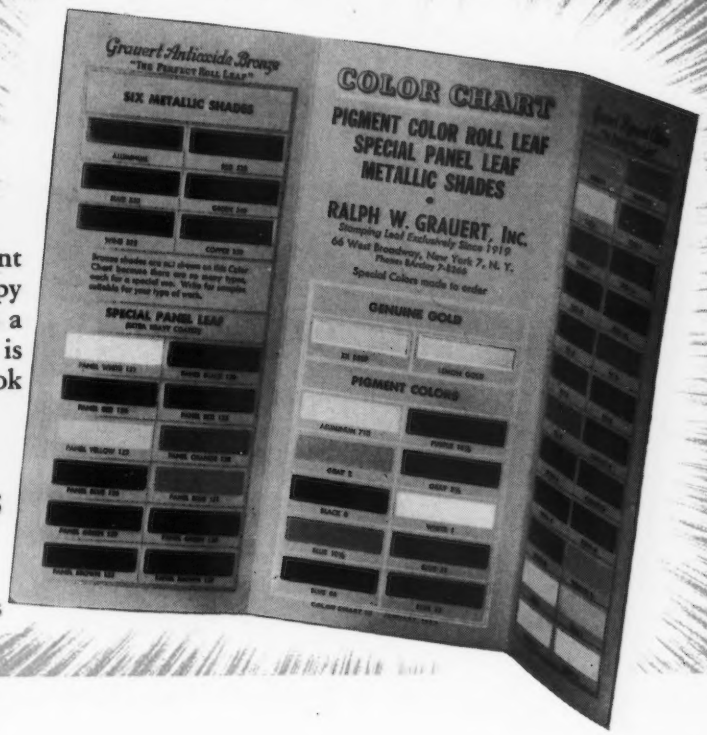

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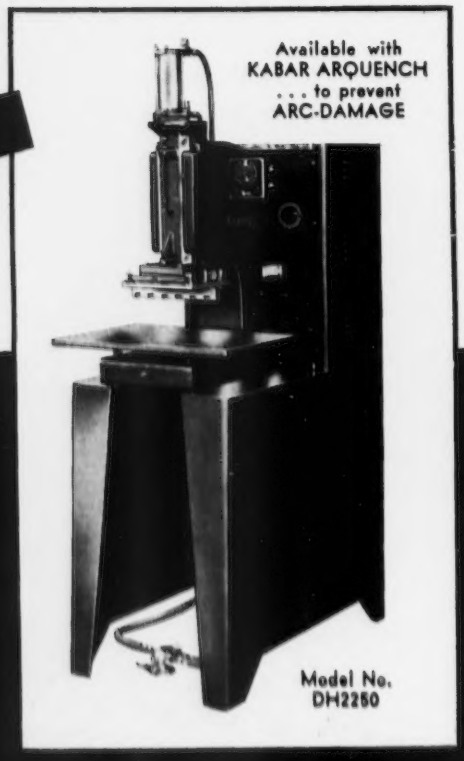
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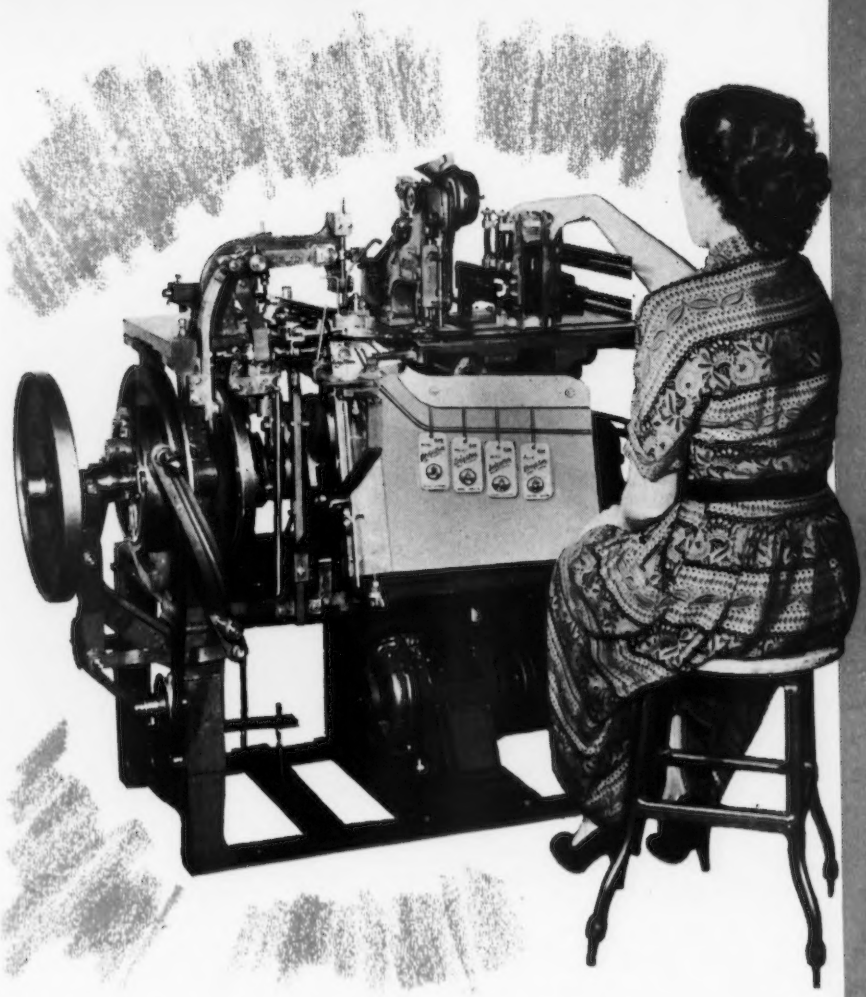

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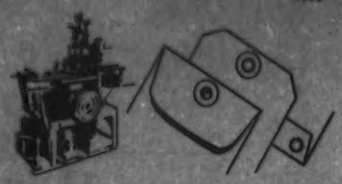

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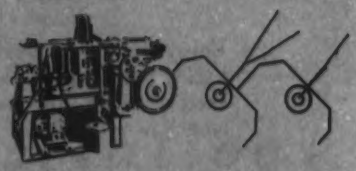
Strings and loops cord on square or rectangular shipping and merchandise tags, in sizes from 1⅜″ x 2¾″ to 5″ x 14″. Speeds with automatic feed to 5,700 per hr. Tag threaded and looped with string from 12″ to 20″ lengths. Handles silk, rayon, polished cord, and string up to No. 12. Write for free Bulletin 16.



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Automatic Calendar and Display Card Stringer and Knotter

Automatically punches holes; inserts silk, cotton, or cable twist cords; ties and knots at 52 per minute. Feeds from 3″ x 5″ to 12″ x 14″ stock automatically, up to 18″ x 14″ semi-automatically. Write for free Bulletin 21.

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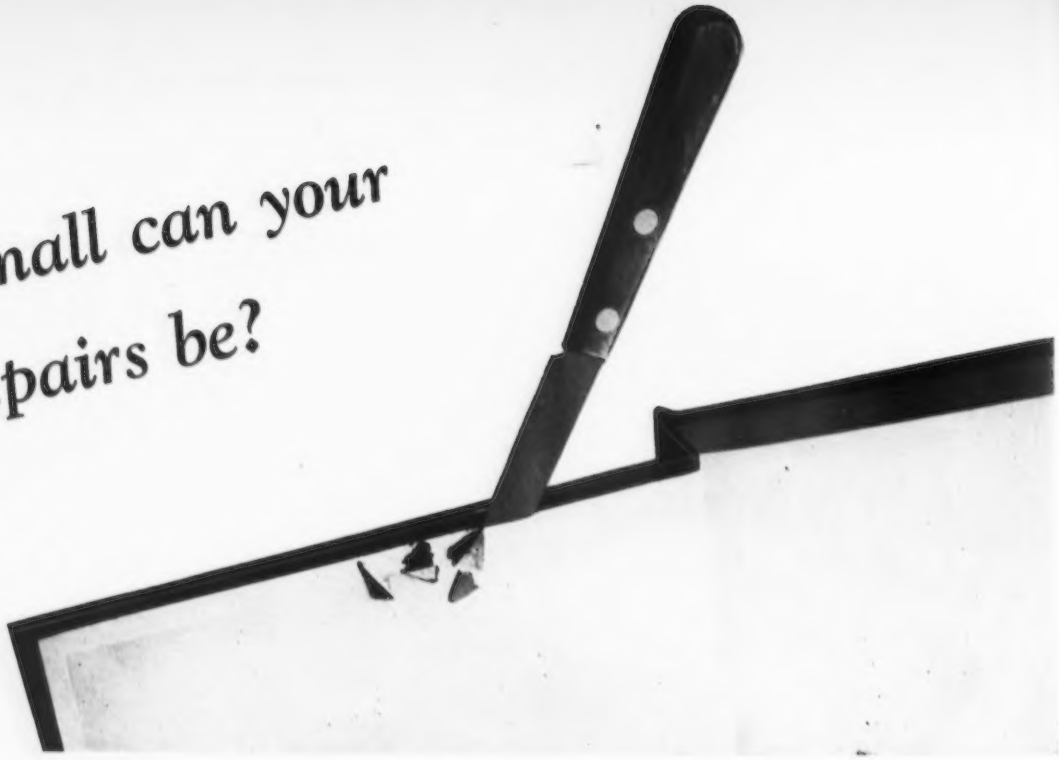

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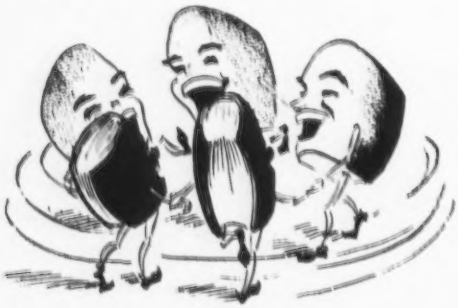

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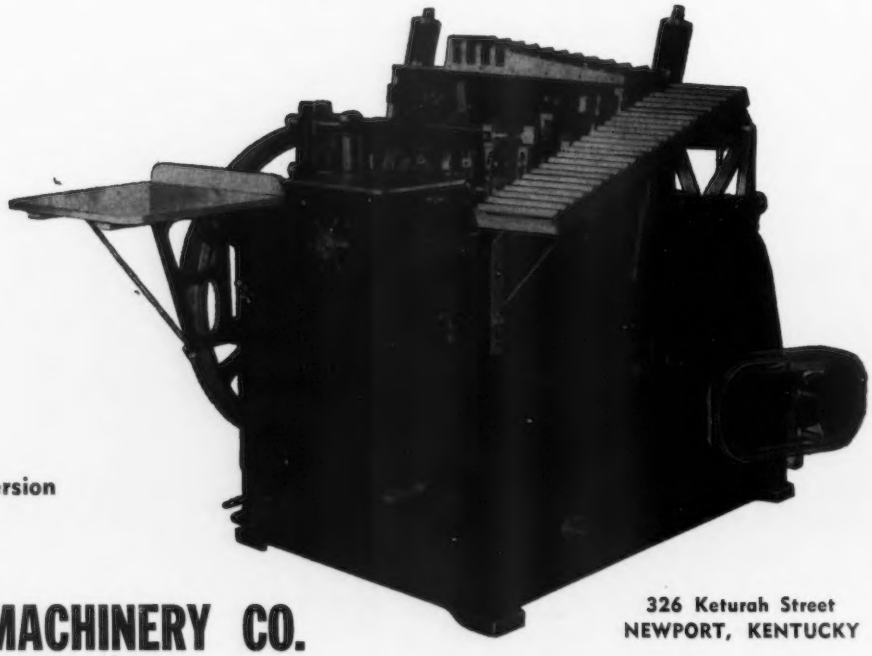

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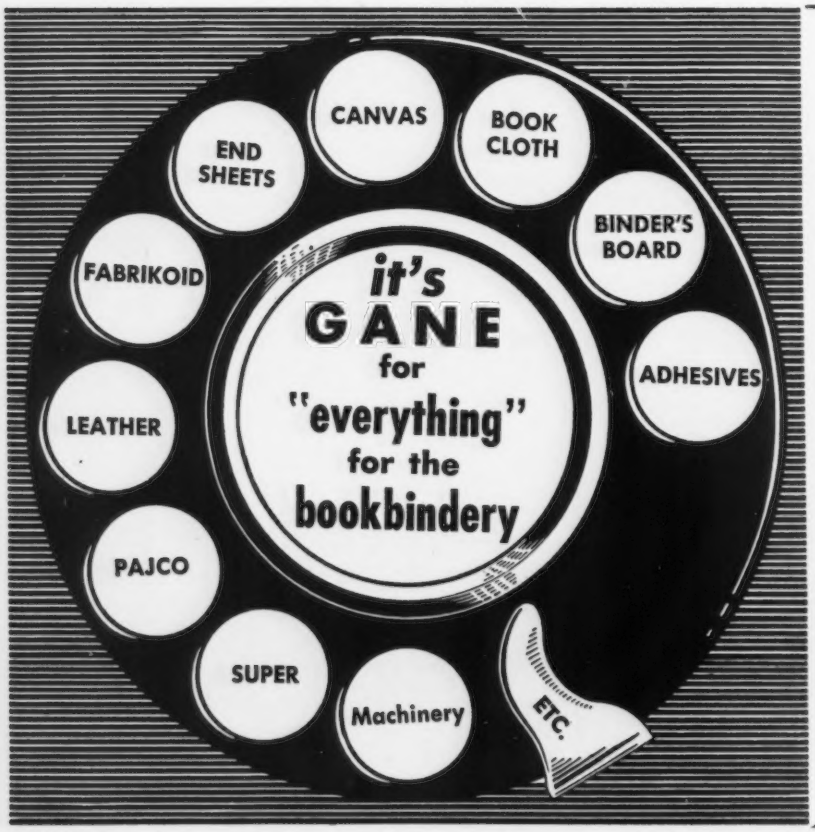

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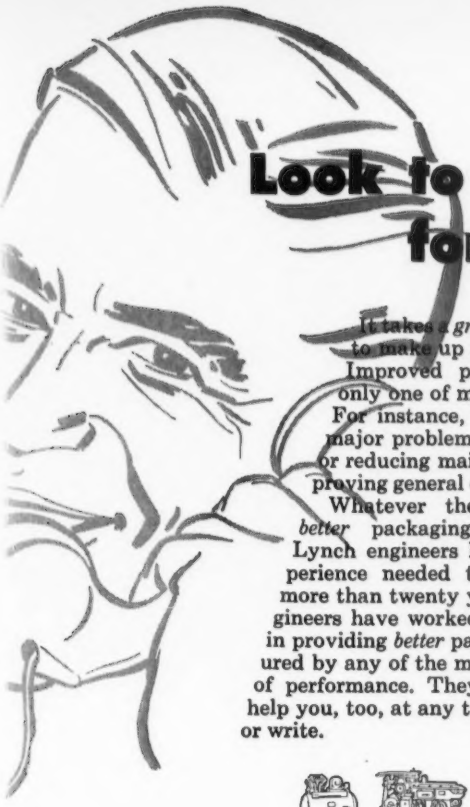

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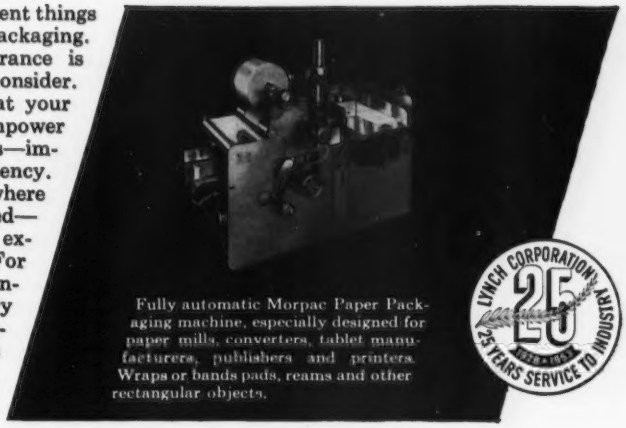

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N-D SINGLE SPINDLE DRILL. (at left) Nothing like it. Moving table controls accurate hole placement. Stock not rehandled after being set in position. A touch of the handy latch shifts the table for each successive hole. Operator's hands do not touch stock until all drilling is finished. No errors. No spoils.

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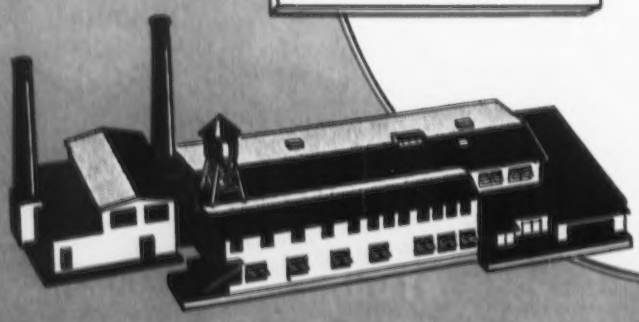
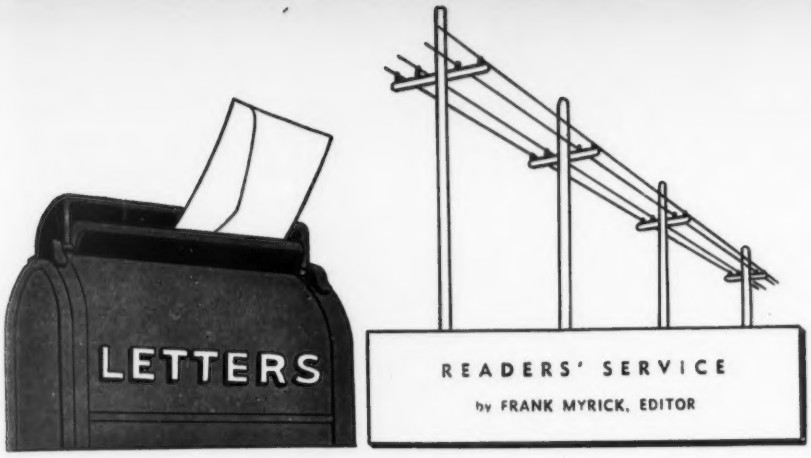




Paint Chip Cards

Q. *We would appreciate any information you can furnish us about the machinery needed to manufacture the chip type of color cards used for the paint industry.*

SAM ZAKIM
Zakim's Inc.
Paterson, N. J.

A. Stock sheets are first coated to match the color swatches given by the customer. This coating can be done by silk screen process, roller coating, spraying, or varnishing. Chambers Bros., 52nd and Media Sts., Philadelphia 31, Pa., manufactures a varnishing machine suitable for either paint or varnish coating.

Special die-cutting machines are then necessary to cut the tiny swatches. Since the size of the sheet and the swatch, and the quantity of work, determine the equipment to be used, it would be best to state your specific requirements to such die cutting machinery manufacturers as Printing Machinery Co., 436 Commercial Sq., Cincinnati 2, Ohio; J. A. Richard Co., 903 N. Pitcher St., Kalamazoo, Mich., and others whose names and addresses are being sent to you.

The New Jersey Machine Co., 15th St. and Willow Ave., Hoboken, N.J., manufactures "Labelrite" machines which can automatically paste the swatches to the cards.

Warping Books

Q. *We are experiencing some difficulty in that books often warp after they are bound and delivered to our customers. We have even gone so far as to use a three-ply board, running one set with the grain lengthwise, another set up and down and then the third board running lengthwise, feeling that this would have a tendency to keep the boards from warping. We have also used the best paste obtainable when putting leather on the books, we have also used a flexible glue in the same process and we have used a mixture of paste and glue but we still have trouble. Our Oklahoma climate is ideal.*

JESS M. BECK
Western Bank & Office Supply Co.
Oklahoma City 1, Okla.

A. At long range it is difficult to make suggestions, but here goes: What kind of leather are you using, russia, sheep? Have you tried reducing the moisture content of your paste? It may be that with a very non-porous leather you may be trapping too much moisture between board and leather, which escapes through the end sheets. This raises the question as to what type of paper is being used: ledger, regular end stock?

If the paste or glue is too liquid the excess is squeezed into the boards when the books are built-in, and the endsheet may not allow this moisture to escape. (Ledger, for example, is a fairly water-tight paper). As water tries to escape it pulls the board. Have you tried one of the cold resin adhesives?

You state that the books warp in your customers' places of business. If they do not warp in yours, can you check under what conditions the books are being used? For example, are books stored in a hot, sunny place, a damp moist cellar, or over a radiator in winter?

We are sending you some tearsheets of earlier articles on the subject of warping which may be of some help to you.

Stitching Calendars

Q. *We are looking for the most economical way of attaching the date pads to calendars. At present we are stitching these, but it is a slow cumbersome method, and if the sheet to which the pad is fastened is coated stock, then it sometimes gives way. The time element is the chief problem. Do you know if any of the calendar houses are using a different method.*

W. CAVE
Stovel-Advocate Press, Ltd.
Winnipeg, Canada

A. Some calendar pads are glued to the back sheet, but not very successfully. Almost every firm we know of staples them. Possibly you are using a single head model, or one with not too deep a throat. The Boston wire stitchers and the Acme have models with these features. They are specially designed for calendar work in that they allow for deep stitching with two or more heads, without shifting stock.

For inquiries pertaining to publishing production problems see

PRODUCTION QUERIES
page 69

A B&BP department designed to aid book production personnel in the solution of their problems in methods and materials.

Stripping Machines

Q. *Please advise us where we might purchase a stripping machine for use with paper gum tape.*

W. P. COOLIDGE
Chattanooga Printing & Engraving Co.
Chattanooga 2, Tenn.

A. The two production stripping machines used in binderies are manufactured by the Brackett Stripping Machine Co., Topeka, Kansas and the John J. Pleger Co. The Pleger line of equipment has just been acquired by Gane Brothers and Lane Inc., 1335-45 West Lake St., Chicago 7, Ill., and they would be able to give you all the necessary information. The K. J. Dollahite Co., 207 West 13th Street, Fort Worth 2, Texas, manufactures a junior size stripping machine.

Lacquer Spray

Q. *Where may we purchase a lacquer spray known as Bostwick? We believe it comes in a spray can.*

R. E. JACKSON
W. E. Jackson & Co.
Providence 3, R. I.

A. The lacquer spray may be purchased from Bostwick Labs, Inc., 706 Bostwick Ave., Bridgeport, Conn.

Line-Up Tables

Q. *We want to purchase a Craftsman 30"x40" line-up table at the earliest possible date, and are experiencing difficulty in locating a source of purchase.*

CHARLES R. HARRISON, SR.
Harrison Color Process
Philadelphia 21, Pa.

A. The line-up table of which you speak is made by the Craftsman Lineup Table Corp., 49 River St., Waltham, Mass. We have written them of your interest and believe they will get in touch with you.

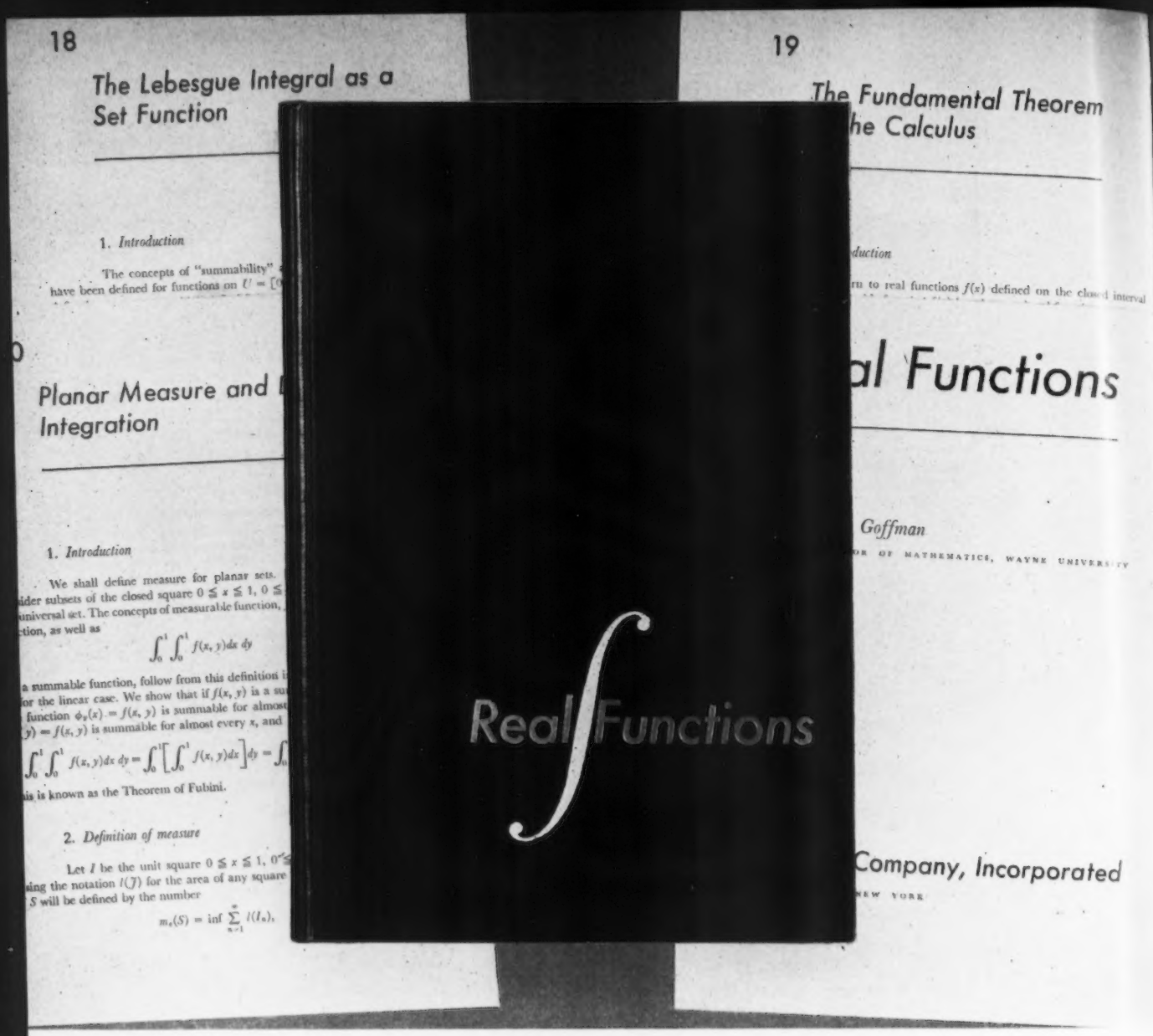
Loose Leaf Metals

Q. *Enclosed herewith are three loose leaf metal parts. Can you identify them and let us know where they may be purchased?*

A. R. CHAUVIN
Cadillac Book Binding Co.
Detroit 26, Mich.

A. The sheet lifter, which we were able to track down by means of its patent number, is manufactured by the Roger's Loose Leaf Co., 609 West Lake St., Chicago 6, Ill. We have asked them to send you price lists and other information.

The other two metal parts are not listed in the standard catalogs of loose leaf metals manufacturers. One of the pieces, a post for a locking storage binder is of ingenious construction. It consists of an aluminum male piece and a copper female casting. The aluminum male piece is also threaded so that additional pressure may be secured by screwing when the post is closed.



Rinehart & Company's Textbook

"REAL FUNCTIONS" BY CASPER GOFFMAN

"THIS book is an outgrowth of my course in functions of a real variable given to first-year students at the University of Oklahoma. It can be covered in a year's course, in a class meeting three times a week. The material has been strongly influenced by the classical volumes of F. Hausdorff, H. Hahn, and C. Carathéodory, by papers of various authors, and by personal contacts, especially those with H. Blumberg and L. W. Cohen.

"*Real Functions* is written as a textbook. Accordingly, there are many exercises. Some of them, the simpler exercises, are included to help fix certain concepts in the minds of the students. Other exercises require various degrees of insight and ingenuity. The exercises at the end of each chapter are numbered according to the section to which they refer"—*Casper Goffman.*

There are 20 chapters, running from "Sets and Operations", to "The Fundamental Theorem of the Calculus", Chapter 19, and "Planar Measure and Double Integration", Chapter 20. *Real Functions* (288 pages) was published by Rinehart & Company, Inc., 232 Madison Avenue, New York, and was bound in enduring Arco Black 8099. The cover is stamped in yellow and aluminum. Cover and book design by Albert Margolies.

INTERLAKEN MILLS, FISKEVILLE, RHODE ISLAND

Interlaken Bookcloth

GATHERED & FORWARDED

HIGH COST OF CUTTING PRICES!

To CUT PRICES merely to get more volume can be most costly judging by figures published in a recent issue of *The Australasian Printer:*

On a 25% margin of profit a cut of 5% requires 18⅔% more volume.

If you cut 8%	you need	35⅛%	more	volume
10%	"	"	50%	"	"
12½%	"	"	75%	"	"
15%	"	"	112%	"	"
15%	"	"	112%	"	"

How much do *you* cut?

LEGAL DISPUTES AND COURT WRANGLES

PRODUCTION PROBLEMS are not the only ones that beset both employer and employee in the printing trades industry. Even the comparatively young among us can remember the "good old days" when your only headache was the finding of a customer, and doing your best to produce a first-rate job. But in this atomic age you have to be a lawyer as well as a craftsman to get ahead in the world.

As an example, review these court litigations and decisions that have been entangling the industry in recent months:

The Federal Trade Commission has been involved in a long series of complaints and court actions against Doubleday & Co. regarding its book club relationships and alleged discrimination against booksellers and jobs. Several other complaints have been filed against other publishers by the FTC and have been pending since 1951.

Then there is the recent court decision stating that the fantastic trade practice of setting "bogus" advertisements which are never used is quite legal. How many years of court action will be necessary before this amazing bit of stupidity is eliminated?

In Dayton, Ohio, we have the case of a bindery union's business agent who is alleged to be responsible for a shortage in the local's funds that ranged from $18,000 to $70,000. So complicated and expensive is court action that the local could not sue or prosecute and the disgraceful situation had to be handled by the union's International headquarters.

The numerous N.L.R.B. elections usually do an excellent job in improving labor management relations, but in Chicago we had the matter of the strike by two Pressman locals which wanted authority without an election by the workers involved. The matter had dragged through board hearings and the courts since '51 with only recently a Circuit court order deciding that the union could be recognized as a bargaining agent only if it was duly voted for by the employees.

This is only a brief review of situations that have taken months and even years to pass through the courts. Even now the stories are not complete for further appeals and other suits may be taken with results that could invalidate whatever has been accomplished.

The industry is complicated. Gone are the days of simple production. The prosperity of an industry too often depends upon decisions made by men studying the drafts of papers prepared by the lawyers.

What can be done to settle disputes before they reach the courts and are mired there?

POST OFFICE IMPROVEMENT NEEDED

THE SPLENDID RECORD of the U.S. Post Office is the envy of the world. A lost letter, for example, is virtually unheard of and the efficiency with which the department sorts, classifies, and delivers millions of parcels is a source of pride to every citizen. In recent years, however, this bright record has been somewhat tarnished by inexplicable delays, infrequent deliveries, crumpled packages, and similar nuisances. Periodical publishers, direct mail users, and other graphic arts groups that are dependent upon the swift execution of the department's appointed tasks have been plagued by numerous such annoyances. Many are serious enough to warrant bitter complaint, but a public long accustomed to near perfection has remained only somewhat puzzled by evidences of decay in an otherwise fine institution. Rumblings of dissatisfaction have been growing louder.

An explanation given by some in the trade is that the decline in efficiency could be accounted for by the loss of vigor in an administration too long in power. The party now in Washington has held office for five months, and as yet there is little evidence of a return to the splendid performance record that the Post Office had enjoyed so long.

Let us hope that in the general housecleaning which seems to be going on in the government, some attention can be focussed upon the problems of the Post Office, a department which is of such vital importance to the graphic arts industry.

METHODS AND MATERIALS FOR ELECTRONIC CASEMAKING AND BINDING

PART I: THE MATERIAL

Vinyl, now produced for bookbinding use by Du Pont, opens new opportunities to the bookbinding industry. Whether worked conventionally or electronically (heatsealing), it saves time and effort and produces cases superior in wear and looks. How it handles, how it is worked, how it stamps and glues, and how it is used will be reported in a four-part article of which this introduces The Material.

As a result of its use in World War II, vinyl earned an excellent reputation on which the bookbinding industry had built its hopes for a better book covering material. Finally, when vinyl became available after the war, its immediate and indiscriminate use led to disappointments and failures. Vinyl, like textiles, it was learned, comes in many shapes and forms.

It has taken Du Pont five years to compound a vinyl that meets the needs of the bookbinding industry. Known as "Fabrilite," it resembles in appearance similar materials manufactured under that name by Du Pont for other end uses. However, it is especially formulated for bookbinding use.

As a result of this development, vinyl joins pyroxylin—now the most useful coating in bookbinding. Vinyl is inherently strong; sufficiently so that it will equal or better present standards of strength. It has also extreme flex resistance. Its cold cracking limit is —20°F.

Chief objections hurdled

Heretofore the chief objections to vinyl have been related to its plasticizers which acted as potent solvents when they came in touch with some elements. For instance, a pyroxylin covered book in contact with a vinyl-bound volume would deface the pyroxylin surfaces. The same reaction as to pyroxylin was observed when various articles made of vinyl plastics were in contact with a number of widely used furniture, automobile, and appliance finishes.

For this reason the first field tests of "Fabrilite" were confined to loose-leaf pocket notebooks manufactured under the direction of F. Stanley Schade, Director of Research and Engineering at the National Book Co., Holyoke, Mass. Encouraged by these results Du Pont and National continued their development and finally felt justified in putting the material on a 11 x 8½ loose-leaf book. The tests were successful.

With these tests completed "Fabrilite" was introduced to the Du Pont sales staff in September 1952. Its growth and development in the loose-leaf, check book, and edition bindery field is now in progress. Some amazing results have already been reported.

Decorations unlimited

Mindful that standard processing techniques are the most acceptable, Du Pont made the vinyl surface compatible with all standard stamping leafs and foils, in preference to demanding changes in procedure or equipment.

"Fabrilite" is extremely compatible to stamping. This was demonstrated in an office recently with a miniature iron which was stroked flat and on edge to apply gold leaf on large surfaces and in straight and curved lines. It was adjudged a convincing performance which by all odds defeats the argument justifiably held against previously-used vinyl sheetings that would not stamp under standard bindery manufacturing techniques.

"Fabrilite" does not have to be hit hard. Heat does the work of pressure. Stamping temperatures are to be maintained as recommended by the leaf manufacturer.

The material is equally receptive to inking and screen stenciling.

"Fabrilite" embosses beautifully, but a reverse technique is required. Instead of using a hot plate, the material is warmed beforehand. Simple machines are available for this purpose.

A hot plate would make the material stick, but when hot the material becomes pliable and when "hit" with cold dies most accurate reproduction is obtained.

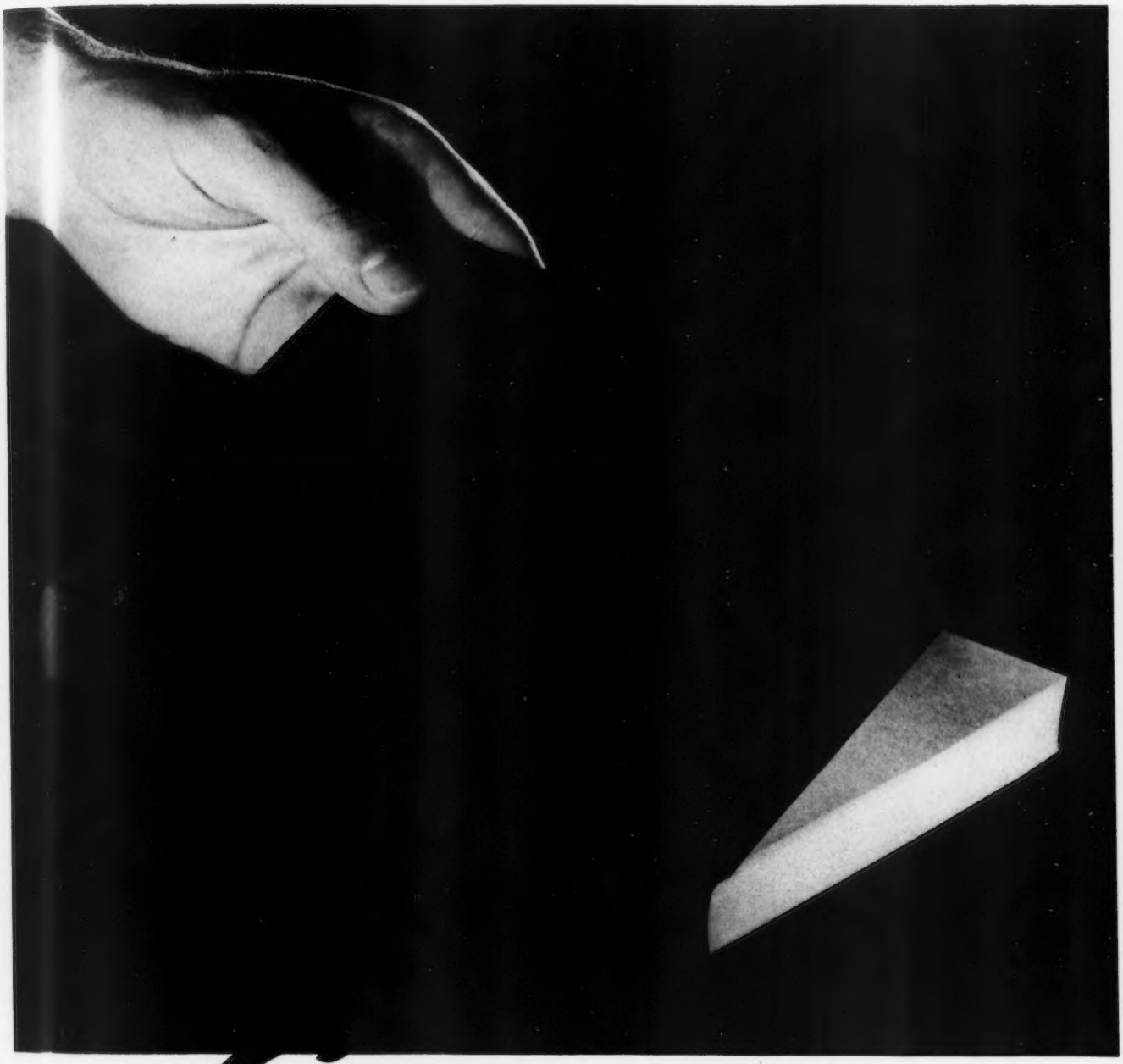
Heat instead of pressure

To illustrate this advantage a demonstrator took a round-cornered book covered with Fabrilite. His equipment consisted of a miniature iron the size of a silver dollar, and a copper penny. On this book the material, which had a supporting backing, had been bunched around the corner in the conventional manner with the conventional bulk. He placed the penny over the folds, heated the coin directly, removed the heat source, pressed, and then flipped the coin off the spot to leave a flat, cohesive, non-bulging round with its folded elements fused into one mass.

Under controlled conditions sharp, detailed embossings are produced in seconds in a press which employs dielectric principles to heat the material internally. Unusual effects made possible by this system are already in work. To be sure, similar effects could be obtained with materials other than vinyl by conventional methods, but not as quickly, or economically. And for the designer, he has gained new freedoms for his talents.

"Fabrilite" is available as a supported or unsupported fabric. Unsupported it comes in 16 and 20 mil thickness. As

BY POPULAR DEMAND
HOLLISTON
PROUDLY PRESENTS



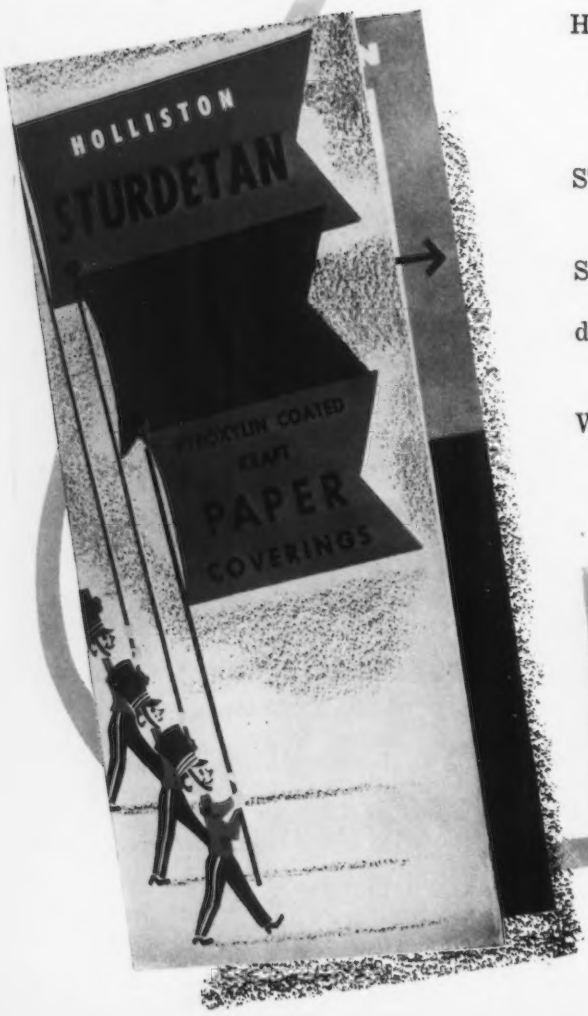
Sturdetan

The pyroxylin coated 100% Northern Kraft paper
for book coverings.

TURN PAGE FOR MORE DETAILS . . .

HOLLISTON

Proudly Presents STURDETAN



In STURDETAN

Holliston has produced a moderate priced cover material that is rich in appearance and exceptionally durable. The strong pyroxylin coating is moisture resistant. The base stock colors are thoroughly dyed. STURDETAN has remarkable workability in all bindery operations.

STURDETAN is made in 22 bright attractive colors in the smooth finish or in four cleanly defined embossed finishes. Standard width 42". Available from stock in any desired quantity.

Write today for your Sturdetan Color Sampler.

THE **HOLLISTON MILLS** INC.

NORWOOD · MASSACHUSETTS
NEW YORK · PHILADELPHIA · CHICAGO

Manufacturers of Bookbinding Fabrics, Tracing Cloths, Coated and Impregnated Fabrics, Viodite Vinyl Coated Fabrics, Insulating Cloth Base, Rubber Hollands, Map Cloth, Photo Cloth, Reinforcing Fabrics, Sign, Label and Tag Cloths.

a supported material it comes in several thicknesses put up on cotton, drills, and sateens. When put on the standard 700 Quality Du Pont "Fabrikoid," it is known as "Fabrilite" Q240. Such backing is sufficient to suit any standard bookbinding purpose. Because of the inherent strength of the "Fabrilite" composition use of the heavier fabric is not required.

According to the manufacturer vinyl products, like Fabrilite, are not more expensive than materials with similar end use. They may even prove to be more economical in the manufacturing methods that can be applied to them, such as heatsealing.

1

Heat, not pressure, does the trick in electronic sealing. The operator prepares the collated material for the "oven" at the National Blank Book Co., one of the largest installations in the country.

2

3

Left: Operator separates covers with a big "cookie cutter."

Heatsealing

The use of unsupported vinyl in combination with electronic heatsealing presses eliminates gluing, folding, and stitching for casemaking. The press shown here, an installation at the National Blank Book Co., is probably the largest in the country for the manufacture of loose leaf covers. Equally useful and work-saving installations for smaller production requirements will be described in the following installment with particular reference to their operation and specifications.

Using Du Pont's "Fabrilite" the National press, a special construction worked out by National's Schade, RCA, and Baldwin Locomotive Works, is capable of producing about 700 6 x 9" loose leaf covers an hour.

By collating large sheets of "Fabrilite," a rubberized fiber base material used as a stiffener, and metal parts, the machine operator can quickly assemble all of the necessary components. In Picture I the worker has the vinyl sheet equal to the size of the base plate. On the plastic film he spaces the stiffener and attached metal parts. In turn a second sheet of vinyl is placed over the assembled parts.

Picture II: In the electronic "oven" (heat rather than pressure does the trick), the assembly comes in contact with a die which welds, within seconds, an indestructible seam to anchor the stiffener and parts. Note that a third sheet of vinyl is welded on at the same time to make the pocket.

Picture III: With an oversize "cookie" cutter, a United Shoe Machinery installation, the book covers are die cut to final size and moved to a small press for installing the rings and top plate of the metal assembly.

Variations on this basic method are many. It has been demonstrated, for instance, that the die cutting operation is not necessary. Instead the waste material is merely ripped off to leave a clean cut indestructible edge.

"Electronic welding," says National's house organ, "eliminates all need for stitches and glue in the manufacturing process, and can be used for embossing a wide variety of special cover finishes. The material itself is adapted for gold stamping making it possible to personalize or dress up loose leaf folders and covers."

For edition binding

Application of similar work saving techniques to edition binding is now under way and many interesting developments are in the offing. One solution offers a case made of two sheets welded at the edges in such a manner that the boards can be inserted into the pocket created by the cover slit open on the inside of the joints.

For a flexible cover, one piece of vinyl, die cut to cover size, is welded to cloth-backed vinyl backbone strip so that the cloth backing with loose wings can be glued to the book proper. The fourth article in this series will demonstrate some of the results achieved by these and other methods.

For conventional bindery manufacturing methods supported Fabrilite, delivered like the unsupported in 54" width, the material requires no special handling. Special glues have been developed or a sizing, available from Du Pont, for use with regular glues, to eliminate the endsheet adhesion and related adhesive problems. In other respects the work follows regular procedures except for embossing, which must be done prior to making the case. Decorating, however, can be performed on the finished case.

The advantages of extreme ruggedness, mar-, scuff-, and abrasion-resistance of this material, which will not shrink or distort, are thus available for conventional manufacturing as well as electronic production methods. Already such leading loose leaf manufacturers as National, Wilson-Jones, Boorum & Pease, etc., have flooded the stationers' counters with displays advertising "Electronically bound, No Stitching, No gluing, Soft-pliable, Retains its Newness," "Electronically moulded . . . Electronically welded seams . . . can be rolled or folded and always come back to original shape," and "Will not crack, peel, or become sticky . . . has the feel of fine leather." The feel has been professionally described as "dry hand, warm, and friendly." There is no smell to "Fabrilite."

In the check book manufacturing field "Fabrilite" is also gaining rapid acceptance. American Beauty Cover Co. in Dallas, Texas, has just reported that its pass books, check covers, and also its loose leaf covers are now processed with vinyl plastics. Another leading check book manufacturer operates three electronic presses and reported that 13 gluing and cutting operations have been cut down to one with these machines.

Such facts bear out one bindery expert's assertion: "In my 27 years in the business nothing like it has ever come down the pike."

LBI Takes Action on Research, Cost Finding &

Library Binders Initiate New Programs of Association

Action in Intensive Schedule at Cincinnati Convention

Dr. Lawrence Thompson and Miss Irene Mason, representing librarians on the program of the Library Binding Institute.

FURTHER IMPLEMENTATION of programs which are already converting the Library Binding Institute into one of the most active and effective small business associations in the country, was the chief highlight of the 17th annual convention of that group at the Netherland Plaza, Cincinnati, O., May 7-8.

Among the association programs which were further activated were the establishment of associate memberships for suppliers to the industry, in which their cooperation in research programs will be sought, further expansion of the association bulletin, the readying of a set of colored slides of library binding processes to be made available to librarians and others, creation of a study of simplified practices, improvement in management practices, a uniform cost accounting system, a bindery-sponsored workshop in a library school.

Reports of progress and further action were made in already operating LBI fields of action, such as the Library Poster, the newspaper mats for promotion of increased library usage, Fair Trade Practices, and adoption of a U.S. standard for rebinding and prebinding.

More than one hundred binders, both members and nonmembers, and librarians plus a small group of supply representatives were on hand for Thursday's opening gavel of the convention, wielded by president Bernard J. Schaefer (Chivers Book Binding Co., Brooklyn).

Economic conservation

Summing up the purposes of the LBI in maintaining the highest possible standards of economic preservation and conservation of books, Schaefer pointed out the purpose of the institute was also to educate the librarians in the need for binding and the economies which good binding could bring about for the library.

"We can perform no miracles," said he, borrowing from an article in the *Library Binder*, by J. Howard Atkins, "but we can work together." As an example of such cooperation he turned the meeting over to Miss Flora B. Ludington, president elect of the American Library Association and librarian of Mt. Holyoke college, who moderated a discussion of binder-librarian relations.

The librarian is primarily responsible, said Miss Ludington, for the care of materials in the library, not only of rarities but material on current life and knowledge. Both librarians and binders face the problem of rising costs, she added, and thus a study of the binding budget should be made to determine what adjustments must be made.

Areas for collaboration

In citing fields in which there might be possibilities of cost reduction, she asked the assemblage if the cost of collection of books for rebinding could not be reduced. Instead of pickup service by the binder, some university libraries are experimenting with shipping books direct.

Is it possible to reduce costs by binding complete issues, including ads and covers, instead of just text, as is done with so many publications? A compromise might permit the binding of complete copies of the first and last issues of the year.

Both parties should agree on the location of the index and special material, as well as on the lettering, size, and position of the backbone material.

Could binders agree on a uniform binding slip, she asked, adding that recently many librarians had developed the use of multiple forms sets, so that records could be kept more satisfactorily and with less manual effort. Such uniform slips might be designed to afford a processing jacket and billing information as well, thereby simplifying the binder's task.

Perhaps there are possibilities of savings in staggering shipments of books especially for those schools which do not operate summer sessions, so needed volumes will be available during the school year.

& Management Practices

Top: LBI General Counsel Dudley Weiss, Mrs. Christine Govan, Zack Haygood and Robert Franklin, discuss the forthcoming panel on library developments. Left: Bernard Schaefer, LBI president, Miss Flora B. Ludington, and Carl Vitz talk about Cincinnati and its libraries.

Below: Vernon Ruzicka, Jr., Mrs. Marie Ruzicka Gross, and two visiting librarians foregather over coffee and mutual problems of materials and techniques.

Miss Ludington agreed that rush service on the part of the binder must be paid for, and commented on how a comparison of delivery service from 25 years ago and today showed four weeks then, four months today.

Does the insurance coverage of the binder and the library overlap? Perhaps here may be a small savings.

Left: Bill Reynolds, Bob Motter, and veteran Gerard Van Deene, and Charles Pickard, and Albert Berger listen attentively to the speakers at the annual lunchon.

Below: Morris Dess, flanked by a bevy of librarians, relaxes preparatory to a busy afternoon with slides, discussions, and speeches on the agenda.

Class A for Class B material?

The fact that today many books are produced on paper of low life expectancy, said Miss Ludington, raises the question of whether or not Class A bindings are necessary for infrequently used material, and that produced on inferior materials. Substitutes for library binding, in the form of binding by the librarian and microfilm are not always used advisedly, she agreed, and expressed the hope that the

binders might be able to come up with some method of lower cost suitable for books hitherto treated with these methods.

In conclusion, Miss Ludington asked what new materials might be developed in the field, reminding her audience that back in 1903, librarians became aroused over the advent of buckram as a binding material instead of leather!

With these introductory comments, she introduced the first speaker in the forum designed to transpose both binder and librarian into each other's shoes.

Miss Irene Mason, Field Advisor, Extension Division, Indiana State Library, in speaking for her alter ego, commented on how greatly library bindings had improved in appearance. Library books were no longer dull or shabby as they once were.

Better cover art work

A binder should seek to know what the future holds for him, in such areas as these:

How can binders cooperate more with the librarians in the original book jacket and cover? These are an excellent example of art applied to mass production and leave room to hope that something could be done to apply its principles to library bindings.

how can binders cooperate more with the librarians in terms of mutual discussion and cooperation, such as this joint meeting?

Miss Mason's partner in this aura of revelation, Dr. Lawrence S. Thompson, director of libraries, University of Kentucky, continued in the same vein, asserting that binders went far out of their way to serve librarians, that there should be greater dissemination of information on binding methods and materials for the benefit of the librarians. Small scale sessions might well be held at state library meetings, he continued.

Need for research

Thompson had high praise for the LBI's move to establish research work and to set up a U.S. standard for library binding. He declared that it was possible that perfect binding might be suitable for some books and that research could establish which these are.

Microfilm should not be used indiscriminately in place of rebinding. Some obscure items could be replaced by this method, and in this field there is room for further librarian-binder cooperation. In conclusion, Thompson raised the issue of what books should be bound permanently, or merely placed in transfer bindings.

With the binder now given his opportunity to set forth what he would do if he were a librarian, Lawrence Hertzberg (Ernest Hertzberg & Sons, Chicago) outlined his belief that copies of binding slips were sufficient information for the binder, and that he did not need to wait for a binding list to be sent him. Time could be saved in this manner, also, by billing from the bindery slips.

Only 40% price rise

Bindery costs have gone up 125%, but generally speaking, the binder has raised his prices only 40% in the postwar period, he pointed out, as he explained that the binder could cut down on collating costs by leaving the ads in publications.

Zack Haygood (Natl. Library Bindery of Georgia) had considerable advice for librarians, on sending more frequent shipments, avoid piling up material in the summer months, omitting rare books in shipments, without special instructions re trim, treatment, etc.

Haygood reminded his hearers that frequently replacement was cheaper than rebinding, especially on some ephemera.

Whenever possible, he urged sending complete files, so that the binder does not have to delay the job while he hunts down a missing date. In conclusion, he pleaded that the library schools devote more time to teaching the care of a collection, the lack of which being evidenced by a letter he read to the group, which indicated ignorance or indecision on virtually every point of library binding practice.

Collating problems

Collating came in for quite some attention during the question period. It was brought out that this practice can be eliminated only on large groups of non-technical material. Haygood commented that even the expert librarian was not always certain of her collation, so the binder usually checked it anyway.

According to a question answered by Gerard Van Deene (Natl. Library Bindery of Mass.) binding slips are not entirely necessary, for the binder usually has a rub-off or record of the spine copy. Use of materials other than buckram seems unlikely because of the need for rapid change-overs and the short runs, which would eat up any materials savings.

Music binding is particularly difficult, because of the necessity for handwork in sewing so as to allow flat opening, according to Van Deene, who described how one job with nine pockets boosted the unit price to $12.

"Plastic" adhesives may be suitable for perfect binding, but their use for repairs, etc., should currently be limited to the library.

With the showing of the excellent set of color slides of binding techniques, the morning session was adjourned for lunch, during which Carl Vitz (Public Library of Cincinnati) welcomed the assemblage to the city, pointing out that the city had always been a graphic arts center, and in the forefront of literary culture.

Both librarians and binders got a large injection of inspiration in the afternoon from Clarence ("Skip") Graham, librarian for the city of Louisville, Ky., and Mrs. Christine Govan, an author of note.

Graham, in maintaining that libraries were needed to make people think and to stimulate self-education, urged that they should use every means at their command to make this possible. In Graham's experience, when things are done in a "non-bookish" way, circulation increases. In his library there has been a 40% increase in circulation as a result of the library's increased services in the form of radio, record library, and other services designed to make the library serve the entire community, and in general, becoming a fundamental service agency.

Raising circulation

Whereas 40% of Louisville readers were borrowing non-fiction, the balance fiction, that ratio has now been altered to 70% non-fiction and 30% fiction, all in two years. The library is essentially a community center, and can well take advantage of mass media such as recordings, radio, films, TV, facsimile, etc.

Graham predicted that it might even be possible to transmit library programs into every house in which water-pipes were found, by methods utilizing this novel method of transmission.

Mrs. Govan rocked the audience with her humorous reminiscences of her life as an author, and assured the group that being a writer permitted no ivory tower, that laundry had often to be done while the words were written down, just as likely as not, and further regaled the audience with incidents from her life.

The concluding speaker, Robert Franklin, Toledo Public Library, gave reasons why libraries should improve their public relations, such as the stigma of a charity operation that somehow attaches to most libraries. The library must show its essentiality, its place in the life of today as a source of information, and as the starting point of greater knowledge.

In summing up for the day's program, General Counsel Dudley Weiss indicated that it had been made clear that

Bernard Schaefer and Lawrence Sibert take time out for a brief chat before launching the business session at the convention.

Miss Edith Barr, LBI executive secretary, J. Howard Atkins, and Miss Renita Jay of Caroline L. Lloyd Inc. congratulate each other on an auspicious start for the LBI convention.

the library bore the responsibility for our cultural heritage, that the binders have inaugurated programs in LBI toward maintenance of that end, such as minimum specifications, U.S. standards, FTC fair trade practices agreement, and other actions intended to emphasize business conduct in the work of economical conservation.

Extracts from Weiss' annual report to the board of directors were used in summarizing the highlights for the members.

There appears to be little room for improvement in materials, commented Weiss, but the Institute is endeavoring to collect background on simplified practice, since so many of library binding's techniques are computed on time and thus should be checked for performance. The study might be carried afield into other directions such as standardized lettering, etc.

The library's problems of unbalanced budgets and the low quality of publishers bindings afford the Institute an opportunity to cooperate in this field of improvement.

Public relations program

Melvin Summerfield, public relations council for the LBI, reported that the posters sponsored by the LBI had been well distributed, and that the newspaper mats had been sent to 11 papers. Duplicate sets of the color slides will be available on loan, and in addition, booklets with black and white illustrations will also be made available to those who wish them.

New editorial features will be developed for the Library Binder, and brief sketches of important suppliers will be published.

Line sketches of the techniques of binding as well as increased distribution of the poster were suggested as additional aids to libraries.

In a discussion of the lack of training in library schools on rebinding, Weiss brought out that few spent more than a few hours on the subject, i.e., out of 35 queried, 21 out of 28 said they gave it some time, twelve reporting two hours or less. Many would like outlines of recommended procedures. Only half used the Library Binding Manual.

The Public Federal Trade Commission hearing on the U.S. fair practice standards will be held sometime in the fall, Weiss noted, as he outlined his report calling for establishment of standards, public relations, and research.

In the latter connection he spoke of the possibilities of a joint committee of binders and suppliers, which would submit fields for research. One such suggestion was a review of materials handling methods. The field of management practices is another which Weiss proposes be explored.

Cost finding project

Another project, a unified cost finding system, was outlined by Lawrence Hertzberg who held that the industry needed to find some way to reduce its costs, but that in order to do so, it must determine what they are and how they are arrived at.

Asking a series of questions, Hertzberg inquired whether or not cost records were being kept, or was it like matters were years ago, when virtually no records were kept? Van Deene explained how the binders had tried the old Employing Bookbinders of America accounting system, and found it too complicated for their operation.

Hertzberg explained that he had now been able to get monthly production figures from his plant and was striving to go beyond this point. Problems of lost time due to operators' being out sick, or for other causes, all affect the cost picture, George Vonderhaar (Geo. N. Flohr, Cincinnati), declared.

How their plant was designed and its employees trained for the utmost versatility was described by Mrs. Marie Ruzicka Gross (Jos. Ruzicka, Baltimore). Versatility is the keyword. Foremen and labor are united in their labor management sessions. Other features include profit sharing.

After further pros and cons about the cost finding system, which brought out the high costs of business management advisors, specialized accounting systems, the meeting voted for Washington, D. C., for the 1954 conference.

The annual dinner and a brief entertainment program concluded the session, which will be followed by regional meetings elsewhere in the nation.

With the current emphasis on finding average production capacities and performances of various machines under varying circumstances, reaching its peak in the introduction of PIA's PRODUCTION PAR, we are glad to publish this preliminary survey on this subject. It is important to note that in setting up standards for any plant, it is advisable to call in engineering aid. Further articles on PAR will develop the points raised here.

HOW TO START SETTING

THE SECOND STAGE IN COST FINDING

by ***P. R. Russell,*** THE PARTHENON PRESS, *Nashville, Tenn.*

EVERY BINDERY OPERATOR knows the importance of a workable cost system. Profitable operation depends on having a system that will determine costs accurately on the basis of making a profit as well as fully recovering all costs.

Basic to any cost system is the means of determining how much time is required by each unit to complete its work on a job and the parallel determination of an adequate hour cost for each unit.

Any variation in the time allowed for any unit to complete its operation is reflected in the total billing, either in favor of the customer or of the proprietor. Too often the consequences are serious. The advantage seen in the standards system by most printers and bindery operators who use it is that it reduces the element of variation to a minimum.

What are *some* of the problems in setting up a system of standards for bindery work?

Two basic principles of any cost system are: Know the *true* cost of operating each unit in the plant—labor, maintenance, depreciation, etc. Know the *actual* time required to do the work of each individual job by each unit. This means the operation of the machines in a unit and the necessary additional "B" or "D" labor required.

Note the use of the term *actual.* What does it mean? We ought to know because our cost systems, most of them, have been *on actual* all these years. Putting any part of a job *on actual* is an admission that you cannot determine in advance the *time* necessary to do it and consequently the cost. It means that you have decided that you cannot set up a *standard* for it.

A proprietor was informed by his estimator that it would be impossible to estimate in advance the cost of a certain job, but the proprietor came back immediately:

"A contractor informed me yesterday that he could build me a house according to certain specifications for so much money. There may be some changes in these specifications necessitating changes in his charges before the final settlement, but they will be minor and will be agreed upon as the work progresses. Is there any reason why we cannot pre-determine the cost of a printing and binding job if it can be done in building a house?"

This leads to an observation. *Many customers are afraid of their printing requirements because of price. Who can blame them?* One proprietor sadly admitted. "We have a reputation of being high on our work and any price we quote is suspected!" He immediately set about rectifying his pricing system in order to restore the confidence of his trade but equally of himself in the prices he was making.

One astute customer suggested to his binder that if he removed the sharp variations in the prices for which his products were billed and established a price *level,* his prices might not be considered high. There is wisdom in his suggestion for variations do create suspicion. Standards appear to be the best method of removing variations — the simplest and most adaptable, for small plant or large—modern or antiquated.

To set up standards on a job requires a complete estimate in advance. The man who makes up this estimate must know exactly how the job can be produced in the plant. The estimator must be the one man in the organization who comes nearest to knowing how to produce every job. However, it's a rare plant with any one man who can completely set up any job for standards, and for the tough ones he will have to call on superintendent, foreman, unit supervisors, and sometimes workers in the plant to supplement his knowledge.

The hardest fight in the printing industry in modern times has been the effort to convince management and plant workers that it *is possible* to completely estimate, plan, and route a job before it starts through the plant. *Now, the printer or bindery operator who cannot do this is terribly handicapped in modern competition!*

Assuming that the plant management knows how to determine an adequate unit hour cost to recover the total cost of operating that unit month by month. This involves the determination of the average number of hours (per month) a unit is on chargeable time — 50%, 60%, 80% of the total possible working hours. Granting that the average printer is able to determine cost of operation, he still frequently needs help on how to recover that cost *with a profit.* Success depends on that.

The mechanics of determining unit standards are fairly simple. Complications that usually require the aid of competent engineers arise when these standards are being put together for a complete system, working out an allowance for "scrap" loss and setting up the records, etc., for the necessary production data that goes with it. The fundamental determinations for a standard are:

(*1*). How long will it take or what is the per thousand (or per copy) rate at which a machine will produce (a

PRODUCTION STANDARDS

Here are First Steps In Setting Up Production Standards for Bindery

good factory term) trimmed sheets, folded, or sewed sheets, glued up, backlined, or cased-in books?

An engineer may spend hours at each machine with stop watch in hand checking the production rate, studying every movement of the operators, noting any problems of handling stock, unfinished and finished, the number of helpers used at the unit, etc. Maybe you are sufficiently experienced to work this out yourself. A study of all the material the manufacturer may have furnished about a machine will certainly help in determining what the machine will do.

Printers and bindery operators, in the writer's opinion, make a mistake in assuming that the new machine they install will not produce at the rate the manufacturer says it will. Does it seem intelligent for a manufacturer to advertise a rate of production the machine cannot do when his claims can easily be tested? Better assume that it can be done and try to maintain that production rate.

(2). In working out each standard it is necessary to first determine what governs the speed of a machine, or its production rate, on a particular job.

A folder's production, for example, is determined by the width of the sheet passing from the feed section to the first fold rollers. For example for a 19x25 inch sheet, the 19" (standards are usually figured only in even inches) width would determine the production rate speed. This calculation must also include the factor of whether it is 1 fold, 1 up; 2 to 4 folds, 1 up; or 2 to 4 folds, 2 up, say on your small Cleveland. Standard production per hour on your small Cleveland chart would read about like this:

20"—1 fold, 1 up—5,900 per hour—.170 hours per thousand
—1 or 2 folds, 1 up—4,300 per hour—.231 hours per thousand
—2 to 4 folds, 2 up—4,175 per hour—.239 hours per thousand

This represents the maximum sheet size, as you know, on a small Cleveland.

Please remember, the above standards are only suggestive and used as an illustration. They will work in our plant, but you will have to work them out for your own machines!

These figures are for a normal weight and texture of stock to be folded. Lighter weights of paper or heavier will each *slow* down production. Enamel, as you know, slows your machine. With an eye on standards set for normal weights and textures, the operator or unit supervisor can soon learn to estimate these variations with sufficient accuracy.

One group of bindery machines—gathering equipment, sewing machines, tipping and stripping machines, cloth and board slitters, casemakers, paper covering machine, and perhaps some others—operate at a constant production rate within limitations of trim size (maximum and minimum) and the thickness (maximum and minimum) of the finished book.

Another group—continuous trimmers, round corner machines, drills, and some others—produce at a rate determined by the number of sheets, signatures, books, etc., that can be handled at a lift.

Calculations for B and D machine helpers are based, of course, on the production rate of the mechanical units. If so many hours are necessary to complete a machine operation, then your helpers require the same number of hours. For all handwork, B or D, not involving the production rate of a machine, the standard is determined, of course, by the *average* production of one person per thousand or per unit. This can only be worked out by exhaustive, stop-watch tests of the work in process. So far as possible, the "watcher" should conceal himself from the workers to affect their production the least. However, after a few days, this stop-watch business becomes almost unnoticed in a bindery. The employees learn what it is all about and relax.

This is enough to determine that the basic requirement for setting up standards is to find out the production rate on a given type of work by machines and by helpers.

Decision to make

The proprietor will have to decide for himself, considering the size and equipment of his plant, whether to employ an engineer or to undertake to set up standards himself.

Standards set up by engineers have to be tested, and frequently changed later. Certainly a set of "self made" standards should be watched equally carefully until they prove satisfactory in actual production.

If you are not absolutely sure of your ability to work out the system yourself, this warning is in order. To undertake it yourself and fail may result in the abandonment of a cost control setup that an engineer could install with complete satisfaction.

YOUR PRODUCTIVITY IS ONLY AS GOOD A

Efficent Electrical Motor Maintenance is A Must To Avoid Costly Breakdowns At Critical Periods

To insure peak industrial productivity today, it is vitally important to establish in every shop, however small, a definite motor care and maintenance program and maintain a visual record which indicates that all the required practices of inspection, lubrication, cleaning, and other necessary maintenance work have been properly met.

Only such a program will assure an uninterrupted service of your motordriven equipment. Without it not only will the highest rated capacity of your motors remain unused, but their usefulness is greatly shortened. In fact, your motors may fail entirely just at the time when they must be put into higher gear and be kept performing around the clock.

BENEFITS OF GOOD CARE AND MAINTENANCE

Motors, like all other mechanical equipment, should be operated with three important points in mind: (1) prevention of accidents to men and breakdown of the motors, (2) longer service, and (3) maximum efficiency.

If through a systematic observation of a few important rules of good care and maintenance the necessary attention is paid to the first symptoms of wear and trouble, the shops will go a long way in prolonging the useful life of their electric motors and in maintaining their maximum efficiency.

By practicing some of the simplest rules of watchful care and maintenance, a few of which are listed herewith, you will save—

In motor troubles caused by abnormal wear and tear and other operational hazards,

In stoppages for repairs,

In the procurement of critical materials, and

In manpower requirements to make such repairs.

FACTORS IN CARE AND MAINTENANCE

You will protect the life of your motors and keep expenses down to the minimum and eliminate faulty operations which cause progressive deterioration of the motors only with a systematic maintenance technique. It is only such a systematic program, carried out consistently, that can possibly aid in maintaining the useful life of your motors.

Some of the more important points in such a program may be considered briefly as follows:

Apply a tested and approved method for the foundation or suspension of your motors.

Apply necessary care in installation of a new motor. If any special rules are recommended, same should be carefully observed. Wipe and brush the motor carefully before installation. Check resistance between winding and the frame with recommended instruments. If necessary, dry out the motor. Consult your terminal diagrams for selection of appropriate connection.

See that proper alignment is kept between the motor and the machine tool, between the motor and the couplings, or the motor and the gear or chain drives.

Maintain the required distance between gear centers or when using cross belts.

Use only approved belt joints to avoid hammering.

Select a piece designed to maintain proper belt tension automatically when using short-length V-belts, or where moisture causes periodic loosening and tightening of a fixed center belt arrangement.

Use fixed couplings where there is no chance of misalignment of the shafts; and in order to avoid undue strain on the shafts make sure that the couplings fit together smoothly.

Use flexible connections on the shafts wherever misalignment may cause friction, and follow in such cases carefully the directions of the manufacturers to insure smooth operation in the connections.

Watch for overheating, vibration, damage to the commutator, presence of too much dust and dirt in the windings and the rotor, lack of lubrication, faulty bearings, and damage to the cables and various connections.

Since such conditions are responsible for the largest number of motor troubles, they may be studied briefly in detail as follows:

ELIMINATION OF VIBRATION

Always try to place the origin of vibration where it belongs. Vibration may caused by—

1. An outside force, like the passing of a heavy truck,

AS YOUR MOTORS:

This is the first part of a two-section article on the maintenance and service of the electric motors which power your plant. Binderies are particularly susceptible to motor troubles arising from the quantities of abrasive paper dust which score bearings, jam lubrication points and raise havoc in general, until at last the motor burns out or "freezes" when a rush job is in work. Next month's article, deals with bearings, dust troubles, overheating, etc.

or the intense jarring and shaking of some equipment located nearby. Such factors contribute to vibration and they may readily be isolated by providing a support through the use of vibration-damping materials, some of which have been fully tested and approved by modern industry. These materials and the necessary instructions for their application are readily obtainable from your suppliers, or ascertained from business directories, or names may be secured from B&BP.

2. An inside force in the motor itself. Such a condition may be caused by various defects in the motor and a few may be enumerated briefly as follows:

a. Flat spots on the shaft or bearings worn too much.

b. Tight or dry bearings which cause flat spots on hot spots, overheating the shaft sufficiently to bend it. The shaft so injured naturally will cause serious vibration.

c. Misalignment of the shafts is an equally sure source of damaging vibration, especially so when the motor is geared to the machine off center.

d. Loose poles, shortened field coils or rotor windings.

e. Raised commutator bars when hitting the brushes will also cause vibration troubles.

f. Misalignment of couplings, chains or sprockets on the shafts put undue strain on the rotor and will also cause serious vibration conditions.

g. If modifications in such drives are made without the utmost care, improper changes will soon shake some of the parts of the motor loose. Sprocket wheels are apt to push out of line, creating undue tension in the joints and causing eventual breakdown of the whole drive.

h. Misalignment of belt pulleys is equally dangerous, and so are the push-apart effects in gear drives.

3. Unbalance existing in the rotor itself. This is caused by some irregularities in the rotor mass. In such cases only wide experience in repairing motors and years of careful observation will enable the shops to isolate the causes of vibration. To get rid of such troubles permanently obtain outside aid from the manufacturers.

COMMUTATOR CARE AND MAINTENANCE

Establish a definite pattern for this job since the difference between good and poor care will be a big factor in the balance sheet of your yearly repair bills.

Some of the most known symptoms of ailments or causes of trouble may be enumerated briefly as follows:

Flying Sparks: They indicate the following objectionable conditions:

1. The commutator on a DC motor is rough or eccentric and it should be reground.

2. The mica is high, is not sufficiently undercut, or, oil and dirt have leaked out of the bearing and have accumulated in the slots. They should be scraped out with a tool supplied for this purpose.

3. The whole armature is in need of repair. This is a costly operation as the commutators are rather expensive to replace.

4. Another sure way to injure the commutators is through poor positioning of the brushes. Correction should be made at once by shifting the brushes either by trial or with the aid of a voltmeter.

5. The brushes are tight in the holders. Correction should be made by cleaning the holders and filing off the rough spots. If they are not properly seated they should be ground to full seat, making sure that all brush holders are securely fastened to the studs.

6. The brushes are spanning too many bars. Correct by trimming down the faces or use thinner brushes if the holders are the clamp type.

7. Blackening of the commutator rings. This is very often the direct result of sparking.

8. Flat Spots. This is a condition which is indicated frequently by flying sparks and is the cause of poor commutation, excessive noise and brush wear. In case of high bars, the commutator bolts should be tightened and the commutator ground off. Flat spots will show up on the commutators also where the mica or the bars are of various hardnesses.

9. Damaged commutator rings. The cause may be too much oil leaking from the bearings or there is an open circuit in the armature.

(To be continued)

N. Y. BINDERS REVIEW SEASON'S PROGRESS

Annual Meeting Elects Ginsburg President, Sums Up Work in Trade Relations, Education

President William Ginsburg flanked by first vice president Mortimer Sendor and secretary Sam Brown. Standing: Second vice president Alfred Lagno, treasurer Henry Newman.

THE BINDERS GROUP of the New York Employing Printers Association ended its last meeting of the 1952-53 season with the election of a new "high command" for the next two years. William Ginsburg (Practical Bookbinding Co., Inc.) was unanimously elected president, as were the other officers: first vice president Mortimer Sendor (Sendor Bindery), second vice president Alfred Lagno (Dependable Bindery Co., Inc.), treasurer Henry Newman (McKenzie Service, Inc.), and Sam Brown (N.Y.E.P.A.) who continues as secretary.

The retiring president, Max Fisher (Fisher Bookbinding Co., Inc.) was elected as a permanent member to the Group's board of directors, which now includes Hubert Gardiner, Jr. (Gardiner Binding & Mailing Co.), Morton Lichtenstein (Square Ruling & Binding Co.), Jack Russell (Printers Bindery Inc.), Max Finkelstein (Bindery Craftsmen, Inc.), Irving Lazarus (Bridge Bindery) and Sam Kazazian (Keystone Bindery, Inc.).

The nominations were made by John Victor (John Victor's Bindery), chairman of the nominations committee who was assisted by Sam Madonia (Waverly Bindery) and Samuel Jacobs (Atwood Bookbinding Co., Inc.). Other committee reports were given by Sam Madonia for the advertising committee, Mortimer Sendor for the educational committee, Benjamin Ant (Novelty Binding & Ruling Co.) for the program committee, and Samuel Jacobs for the "Signature" publication committee.

After reporting on the progress of the "Pamphlet Binding Course," now in its fifth consecutive year, Sendor praised the work of instructor Al Lagno who had completed a concentrated 13 week course in which twenty students were taught all the elements of trade binding. The Group gave Lagno a standing vote of thanks in recognition of his work in making the classes successful, and for having served as Binders Group treasurer for two years.

Samuel Jacobs, speaking for "Signature" committee chairman A. Hardis (H. & H. Bookbinding Co.), reviewed the work on the "Signature," an informal "house organ" which called the attention of pamphlet binderies to management problems.

Among the guests at the Group's Annual Meeting were Don H. Taylor, executive secretary of the N.Y.E.P.A., Donald Thrush, president of the Association's Master Printers Section, Ben Pakula, president of the Printers League Section, and Walter Kubilius of B&BP's editorial staff. Both Pakula and Thrush reviewed recent developments, general business conditions and labor relations. Thrush reported that the N.Y.E.P.A. is preparing a number of classes in paper cutting and pamphlet binding techniques which are suitable for employees in open shop plants. The classes would be limited to five students so that the employee-students would get the maximum training and attention from an experienced bindery-craftsman. Further information on the program may be had from Bill O'Donnell at headquarters. Pakula commented on recent developments in the labor field. In particular he stressed the importance of every member doing his share to provide skilled labor through the diligent training of apprentices.

Among the new members and firms who have joined the Binders Group in the past year are S. M. Senia of Atom Bindery Co., Leo Ortner of Chelsea Bindery, Edgar Makler of Globe Bindery Co., Inc., and Morris Gurevitch of M. G. Bookbinders, Inc.

Max Fisher was presented by the membership with an inscribed Longine wristwatch as a token of appreciation for his services. The watch, which came as a complete surprise to Fisher, was inscribed: "In sincere appreciation of Max Fisher for outstanding service as president, 1951-53, Binders Group, NYEPA."

A moving human interest story was also reported at the meeting. Fifty years ago, on June 16, 1903, a young immigrant named Louis Robinson arrived on Ellis Island and there had his first dinner in the new country. In the half century since then Robinson has raised a fine family here, succeeded in the bookbinding business with his company, Robinson & Schoenfield, and has earned many friends in the bindery industry and in various charitable organizations. Wishing to celebrate his 50th anniversary in the United States on June 16, 1953, he wrote to the Department of Justice for permission to hold a small dinner with his family, and a few friends from the industry and other associations, on the same Ellis Island. Permission was granted, and a representative of the Group will be among those present on the occasion.

This was the last meeting of the Group for this season, and the next will be called in September.

TEST-TUBE "LEATHERS" FOR BOOKBINDING

PART IV Suitable Leather-like Book Covering Materials for Edition and Catalog Bindings

This reference listing of book covering materials which one way or another emulate leather concludes this series. The appraisals pertain to the most important advantages of the materials in regard to their use. The information has been gathered exclusively from manufacturing and distributing sources and does not reflect either in its length or order of appearance any judgment on the part of this publication. The sequence of the listing has been determined by typographical considerations.

STURDITE

HOLLISTON Sturdite Leather Cloth offers a most complete selection of colors, embossing and attractive finishes, ranging from light-weight sheetings to heavy, sturdy drills. Combinations of Spanishes, Spanotone, Two-Tone, and contrasting color effects, produce unlimited possibilities in creating individual book covers which have a personality. The coating of Sturdite is securely bonded to the fabric, and is also water and bug resistant. Sturdite has long wearing qualities and at the same time helps to retain freshness of the book covers for a long time. There are many patterns available both in plate and roller form. 12x18 sample sheets are available for imme-

(*Continued on reverse side*)

AMAZON — ARBOR — 110 SHEETING

AMAZON Leather Content is a latex saturated fibre stock of exceptional strength. The base stock contains 40% ground leather fibres. It is pyroxylin coated and embossed in a variety of grains and is also available in various printed effects. It is put up in continuous rolls of 50" width. A wide variety is in stock for immediate shipment.

Arbor Sheetings and Drills is a cotton fabric with a pyroxylin coating—embossed in a variety of grains and in many different finishes. Both qualities are 54" wide and put up in continuous rolls of approximately 100 yards each. Conforms to all bookbinding requirements and is available for quick delivery from stock in New York. Sample books of stock items furnished on request.

110 Sheeting is a cotton fabric with a pyroxylin coating —embossed in a variety of grains and in many different finishes. Both qualities are 54" wide and put up in continuous rolls of approximately 100 yards each. Conforms to all bookbinding requirements and is available for quick delivery from stock in New York. Sample books of stock items furnished on request.

Amazon, Arbor, and 110 Sheeting are manufactured by Asher & Boretz, Inc., 900 Broadway, New York 3, N. Y.

DUROID—DUROID 100

DUROID, a Hammermill Case Bound Book Stock, is a strong, durable and washable book covering material. Colors are fast-to-light and non-bleeding. It possesses the essential qualities to produce good-appearing and long-lasting book covers.

Its plastic surface is excellent for offset or letterpress printing in one or several colors. It can be stamped with good results with foil or one impression of ink.

Duroid is available in 16 colors, 250 yard 38" wide rolls for immediate shipment from Erie, Pennsylvania. Special grains and special colors are available in making quantities of 15,000 yards in 36" minimum to 44" maximum widths.

Duroid 100 is a durable inexpensive covering material dyed through cover base; water and finger mark resistant. Colors are fast to light. This material is made in the homespun and vellum finish. Twelve colors are carried in stock at Erie, Pa. in rolls of 250 yards, 38" width.

Duroid and Duroid 100 are marketed by Duroid Products, Inc., 175 5th Ave., New York 10, N. Y.

FABRIKOID

FABRIKOID is DuPont's pyroxylin coated fabric. It is waterproof, cleanable and resistant to vermin. It has unusual durability and is highly resistant to scuffing and abrasion.

The fabric is manufactured in several grades to suit every binding requirement. The sheeting qualities and differentiation in back coating are classified in the following manner.

The 640 quality is offered for lining loose leaf books and for outside binding only where cost is the determining factor. Similarly, the 1100 quality is offered for outside binding where cost is the determining factor.

Designed for all-around edition work, the 700 quality is a balanced bookbinding, balanced in respect to backing

(*Continued on reverse side*)

PAJCO-LEXIDE

PAJCO-LEXIDE is a heavy-duty bookbinding material especially adaptable to all types of mechanical binding. Its base material is made of new cotton rag fibers impregnated in the beater with Latex in a strong and tough material which is yet pliable. It retains its embossing and yet can be embossed in the finest detail. It cuts clean and will not fray at the edges.

Standard colors are furnished in quantities of 250 yards or more. Back coatings may be had with matching colors. Various types of back coating are rated from 1 to 3, the latter being a water proof lacquer coating and most closely matched to the front cover. Finishes are offered in choices of two-tone or bright. Pajco-Lexide is made available in the following standard widths and qualities: No. 7—40"; No. 10—50" (trade book use); No. 17—40", 44", 46", 50"; No. 25—40", 44", 46"; No. 30—46"; No. 30 HD (Heavy density)—46"; No. 3BL 62—46".

Pajco-Lexide differs from other non woven saturated products as the rubber is added to the beater (or the pulp) giving it a more even distribution of rubber throughout the product.

Pajco is made by Payne-Jones, Inc., Lowville, N. Y.

BUCKRAFT

BUCKRAFT is an uncoated book covering material made from strong Northern Kraft colored all the way through by the paper mill. It is suitable for all binding, stamping and pasting operations.

The cloth-like appearance and feel are achieved by a suitable printed pattern and a Buckram embossing design.

Since each of the ten colors is solid from front to back of the sheet, scuff marks and abrasions are less noticeable.

Buckraft is also stocked with a washable, smudge-proof pyroxylin-like coating which is compatible with all bindery requirements. This quality is called Washable Buckraft. The colors are the same as Buckraft, though brighter, due to the sheen produced by the clear coating.

The material is put up in rolls 30" wide.

Buckraft is sold on an exclusive agency basis through Canfield Paper Co., N.Y.C.; Wm. J. McLaughlin Co., Philadelphia, Pa.; Gane Bros. and Lane, Inc, and Exeter Paper Co., both of Chicago; Whyte Hooke Paper Co., Toronto, Canada. Buckraft is made by the Springfield Coated Paper Corp., Camden, N. J.

ALTE

THE Hazen Paper Co., Holyoke, Mass. is currently working on a line of leather-like and leather-looking book covering materials, tentatively named *Alte*. Several binderies are now engaged in testing this material.

Alte is a kraft paper with a pyroxylin coating. It will be offered in fabric patterns and many leather patterns which the mill has already available. It would be stocked in 38" width with 8 to 10 colors available. These colors would be run on a body stock of a complementary shade, thereby making any abrasive action inconspicuous.

The company expects to deliver the product directly to the trade. Its familiarity with this type of product dates to their fifteen year business in pyroxylin box papers.

LACQROID

LACQROID is embossed pyroxylin coated cloth simulating leather. It is manufactured in weights, qualities, colors and grains to meet any requirement for bookbinding and Loose Leaf Covers. Lacqroid is available in approximately 100 different embossings. The finishes available with printing and embossing combinations is practically unlimited.

Lacqroid is manufactured by Joanna Western Mills Company, Chicago, Illinois and distributed to the publishing and bookbinding trade by Paper Corporation of United States, 630 Fifth Avenue, New York, New York.

FABRICOID

(*continued from reverse side*)

and surface coating and made on a high-grade, high count, cotton sheeting back with a rugged, durable coating.

The 750 quality is built on the same fabric base as the 700 quality but has added coating that improves its finished appearance. Where a finer count fabric is required an 800 quality if offered. With added coating it is known as 850.

Rich colors, grains and finishes are available, including Spanish and Ecruse finishes.

In drills and sateens, offering greater tensile strength and wear-resistance, required for heavy and loose leaf books, the selection is similiarly diversified.

The material is sold throughout the U. S. For further information contact E. I. duPont de Nemours & Co., Inc., Fabrics Division, 350 Fifth Ave., New York 1, N. Y.

STURDITE

(*continued from reverse side*)

diate delivery, and an attractive loose-leaf Sturdite sample book is available to those who request copies.

Holliston, now celebrating its Sixtieth Anniversary as a manufacturer of coated paper and various types of treated fabrics for bookbinding and many other purposes, also has complete lines of starch treated, and Roxite pyroxylin-impregnated fabrics. They also supply a 42" pyroxylin-coated paper made on a 100% northern kraft fibre base. An extensive range of colors and embossings is available in all of these materials, not only for trade and text books but catalogues, directories, etc.

The Holliston Mills, Inc., are located in Norwood, Mass. with sales offices in principal cities.

PLANT LAYOUT — A SOURCE OF SAVINGS

The following is extracted from Signature, *publication of the N.Y. Binders Group, which under the direction of Sam Brown, secretary of the Group, has become a valued asset to the membership.*

With good loft space at a high premium in any Metropolitan area, it is essential that our manufacturing space be geared for the highest degree of production activitiy that is possible to obtain. In a business era characterized by high costs and a competitive market, we can find a source of substantial savings in an efficient plant layout. Let's give some consideration to the two layouts which will reap the biggest dividends, bearing in mind that these situations are ideal but that any changes made with these theories in mind will be well worth the time, effort and expense.

Many of our lofts have access to the freight elevators located on one side of the loft and it is around this focal point that the production line must be set up. Starting on one side of the elevators, equipment should be placed in proper sequence around the walls in a continuous line and ending at the elevator with the shipping department. Normally, this would mean that our flat sheet cutters would be placed at the elevators where skids or packages come in. Following the cutter would be our folding machines, gang stitchers, Smythe sewers and gathering tables, trimming equipment and finally the shipping department. Other miscellaneous operations should be placed in the production line in their appropriate spot. This type of layout leaves the middle section of the loft for storage of skids or packages. The location of various jobs for storage should be determined by the sequence in which the jobs will be worked on and the equipment which is to be used.

The second type of layout is the one which is less frequently encountered since it depends on the elevators being located in the middle of the loft space. This is by far the most ideal layout. Equipment can then be laid out in sequence and in continuous fashion as in the first instance, but there is the added advantage of greater accessibility to the elevators from any one department. Storage is once again in the middle of the floor so as not to interfere with the flow of work.

The principles of these two layouts hold for any bindery regardless of size. The need is just as great if not greater for an efficient production line in the smaller shop. The saving resulting from an efficient plant layout will vary with the degree to which you approach the idea of a continuous flow of your work. No plant is too big nor too small to use these suggestions if they are not already in use. When considering your layout don't fail to give serious consideration to doing away with accumulated paper and obsolete equipment. These are space wasters and are taking up valuable space that could be put to productive use.

Put money in your pocket by improving your layout. The smallest move on your part may pay great dividends.

GUILD LEARNS OF NEW 3-KNIFE CUTTER

Rapid Trimmer Introduced to N. Y. Plant Chiefs; Johnson Re-elected Guild President for 1953-4

PROBLEMS OF training stampers, the new Lawson Rapid three-knife trimmer and its features, as well as the re-election of officers, preempted the attention of members of the N.Y. Bookbinders Guild at recent meetings.

Details of the new cutter, German-built from Lawson-inspired design, were given to the members at the May 13 meeting by William Hourigan and Nick Hermon of E. P. Lawson. Among the features of the machine, they cited its rate of 15 to 25 cuts per minute, its alternative operation as a single cycle machine, its 4½" lift of books in a size range of 2 x 3⅛" to 11¾ x 16⅞". The infeed is controlled outside of the knives for utmost safety. Side knives operate first and the machine may be set up so as to operate for two-up cutting with the split in the middle. Knives are adjusted by one handle adjustment, and are constructed so that they move away from the operator. Plexiglass guards are installed on each machine and approved by state department of labor inspection, as is the safety conveyor. The machine can be operated by a crew of two or more.

Lighter & quieter

In designing the cutter, it was the expressed intention of Lawson and the builder, to produce a lighter, quieter machine than presently available. Incorporated in the arrangements was a guarantee of full service, from an ample stock of parts carried in Lawson branches in the U. S. A service crew of 3 is already available and others are in training. If necessary, parts can be made direct from the engineering drawings, a set of which are in Lawson's hands.

In answers to queries about knives, Hermon explained that the knives were specified by Lawson's own engineering department, and may be procured from any reputable knife manufacturer in the U. S. All bolt holes, etc., are tapped with U. S. thread standards to facilitate replacement.

Assembly drawings are available to purchasers of the machine, and the original German motor has been replaced by one of American make.

In a discussion of change-over, it was pointed out that if the change is less than 2" in any direction, the time is from 15 to 30 minutes. If over 2", from 60 to 90 minutes is required.

The routine of operation is to jog books and place them against side and tail gauge. The clamp moves into position and holds the books against the cut of the knife, the gauge then returning to pick up the next pile.

Long "tails"

The question of how to trim books which carried long "tails" was answered with the suggestion that a swinging side gauge be made up for the machine as had been done by R. R. Donnelley.

In answer to questioning, it was also brought out that the use of the two-up attachment fully trimmed only one side of the pile to be split, that the other half would have to be put through for the rest of the trim.

Touching briefly on other Lawson products, Hourigan pointed out that a high degree of accuracy is retained with the electronically controlled spacers, so that even difficult stock like air mail can be cut efficiently. With the larger 5" clamp fingers, 40% more clamp area is available to the user.

The problems of training personnel occupied the spotlight at the April meeting following the re-election of officers. Frank Fortney spoke feelingly on the difficulty of creating a good stamper, estimating that it took about 4 years to make a good one, and that this was possible only if you started a man at washing up presses and gradually built him up into a capable stamper.

Ideas on training

In the round robin discussion that followed several points were made as follows: that men should be rotated through the different departments of the plant to familiarize them with the various stages, that perhaps older employees who have left the industry might be lured back, that foremen might be encouraged to pick apprentices that could be converted into operators, that the School for Bookbinders Apprentices is taking great steps in filling the need for all-around men.

Re-elected were: president, William Johnson (Gettler Bindery); vice-president, George Everson (Scribner Press); secretary, John Hunter (J. C. Valentine), and treasurer, Harry Cowan (Trade Bindery).

More than one hundred guildsmen and supplymen participated in the Guild's annual outing at the Pine Grove, Amityville, L. I., June 6, to participate in the annual softball game, horseshoe pitching, and tall story telling, and excellent meals that have marked every such outing. The Guild team won by a score of 18-5, thereby retaining an interest in the trophy for which the two groups have been vying in friendly rivalry for the past few years.

GLIXON RETURNS TO B&BP STAFF

David M. Glixon, editor of B&BP 1934-43, is returning to the staff as general manager, on June 1. Long active in graphic arts circles in N.Y.C., he has been associated with the publishing field, in executive capacities with the Domesday Press, and Frederick Fell, both of N.Y., and for the past five years as manager for Story Classics Division of the Rodale Press, Emmaus, Pa. He was in charge of their N.Y. office, later in the main plant at Emmaus.

What's New? TOURING THE SUPPLY FIELD

KODAK ARTWORK PROTECTOR

An Eastman Kodak Company employee's suggestion of a new use for a long available company product may well benefit artists and art directors every where.

The employee, Louis Amann of the company's Engraving Division, often had to look through 30 or 40 retouches to find some particular piece of art work for company purposes. This was an exceedingly time consuming job on occasion since to find what he was looking for, Mr. Amann had to flip up all the brown protective flaps the company customarily used to protect its retouches.

One day Mr. Amann, exasperated at the time lost in such searches, began to think of how much easier his job would be if the retouches were only visible through their protective wrapping. Recalling that Kodak manufactures a number of different transparent and translucent sheetings, he obtained some samples and prepared examples of how they might be used as overlays for retouches. After consideration of the advantages and disadvantages of each type, he prepared a memo for the company's suggestion system incorporating his ideas.

Among the methods suggested by Mr. Amann was an overlay of Kodak's Topographic Sheet, Type B, which is a translucent acetate butyrate having a high degree of dimensional stability. One side of the sheet is glossy like any typical acetate material. The other has a fine tooth or ground-glass surface which is designed to take markings of writing of any type. These markings can readily be erased or wiped off with a damp cloth if desired.

Amann suggested that this material particularly be tested for Art Department use, since production men and art directors could mark their instructions and desired changes directly on the overlay over any desired point on the copy. He pointed out that the thickness of the sheet permits this without damage to the art work which it is designed to protect.

The technique has now been tested for more than six months by the company's Art Department and found to be thoroughly practical. Careful checks reveal that there is no noticeable shrinkage or stretch to the sheet even under hot lights. The sheet is attached to the mounted art work with a piece of tape along the top edge, and is lifted or drops out of the way during engraving and retouching operations.

The sheet, the company has found, is economical because it can be used over and over again if the artwork is discarded after its original use. It is priced at about 14 cents a square foot in roll sizes. Available only through Kodak Industrial dealers, Kodak Topographic Sheet, Type B, is offered in 40 x 50-inch and 40 x 60 inch sheets, and 20-inch x 50 and 100-foot and 40-inch x 50 and 100-foot rolls.

HARRIS ADVANCES LOEFGREN

Promotion of C. A. Loefgren to assistant general sales manager of Harris-Seybold Company, in addition to his current responsibility as the firm's Western district manager, has been announced by Ren R. Perry, vice president for sales of Harris-Seybold.

C. A. Loefgren

Loefgren will transfer from his present headquarters in Chicago to Harris-Seybold's general offices in Cleveland. He will have overall responsibility for all Harris-Seybold field sales and service operations in the United States, with the present exception of metropolitan New York, Washington, D. C. and the West Coast region. Loefgren will retain direct administration of the Western district, the company's largest, which services printing, lithographing, binding, paper making and allied firms in a 14-state area from Michigan to Colorado. He will also direct operations of Harris-Seybold's machinery rebuilding department, which recently moved to a new plant on the outskirts of Chicago.

A native of Chicago, Loefgren was named manager of the company's Chicago office in June of 1949. In December of the same year he was promoted to manager of the entire Western district. A veteran sales executive, he had 24 years experience in industrial sales in the Midwest before joining Harris-Seybold.

HARRIS ACQUIRES MACEY CO.

Purchase of the Macey Manufacturing Company by the Harris-Seybold Company was announced May 1 by George S. Dively, president of Harris-Seybold. Both are Cleveland firms. Assets of Macey Manufacturing were acquired by the Macey Company, which was set up as a wholly owned subsidiary of Harris-Seybold.

Macey Manufacturing specialized in the design and manufacture of new types of sheet gathering and handling equipment, primarily collating machinery, but will now also serve as a highly flexible project center for some of Harris-Seybold's development work in lighter graphic arts equipment.

In making the announcement, Dively said, "This purchase is one of the means by which Harris-Seybold is actively broadening its base as a major supplier to the multibillion-dollar graphic arts industry."

Harris-Seybold has been the exclusive distributor of the Macey Collator and its attachments since the machine was introduced at the 1950 Graphic Arts Exposition in Chicago. Since that time more than 200 machines have been installed in printing plants and large offices in the U. S. and abroad. It is built as four, eight and twelve-station models; collates at speeds of more than 25,000 sheets per hour as an eight-station unit.

NEW DIRECTORSHIP FOR DIVELY

George S. Dively, president of Harris-Seybold Company, has been elected a member of the board of directors of Warner & Swasey Company, Cleveland, one of the nation's oldest and largest manufacturers of precision machine tools and textile machinery.

Among various association activities, Dively is at present vice chairman of the Council for Technological Advancement of the Machinery & Allied Products Institute and vice president of the Education Council of the Graphic Arts Industry, Inc. He is also active in the Lithographic Technical Foundation.

NEW AMERICAN ADHESIVES FOR VINYL & OFFSET CLOTH

New advances in cover decorating, such as the wide popularity of the offset printed cover, of either cloth or paper, has necessitated changes in adhesive formulae, which have successfully been completed by the American Adhesive Mfg. Co., Inc., 13th St. & 3rd Ave., Brooklyn, N. Y., according to Walter Alexander of that company.

Drawing upon their 50 years of experience and research in adhesive manufacture, American has modified its noted Solv-Tex casing-in pastes, originally developed to eliminate difficulties in casing-in books with pyroxylin covers, to eliminate new difficulties that arose in the increasing use of offset printed and vinyl cloth. Users are invited to submit their problem in end-sheet adhesion with these new materials to American which will furnish the specific Solv-Tex Paste needed.

In addition, American has developed and is now selling two new adhesives for use with the new Smyth No. 45 pressing machine, in which electrical heat is applied in successive stages to dry the book. These adhesives are "Glue Paste #2" for starch-filled cloths and "Solv-Tex Glue Paste #2" for pyroxylin materials.

H. B. FULLER ADDS NEW PLANT

A new adhesives plant has been added to the H. B. Fuller Company's system of factories around the nation. Portland, Oregon, is the site of the new manufacturing unit, bringing to 11 the Fuller plants producing pastes, glues, resins and other adhesives.

The Portland operation is directed by the H. B. Fuller Company of California, subsidiary of the national company with its office and plant in San Francisco. Douglas F. Barthelmess, general manager of the California company, supervised the founding of the Portland branch. Sales department of the new plant will be headed by Dean Anderson, former Fuller salesman in Portland, while Arthur Wilson, a recently returned Korea veteran, will direct management of the plant.

The Portland factory will manufacture a complete line of adhesives for all bookbinding purposes.

CUSHIONED BOOK BAGS

Jet-Pak, Inc., of Newark, N. J., have issued a 4-page folder describing their line of cushioned bags for shipping books and other products that require protection during transit. The Jet-Pak consists of a sturdy kraft lining with a resilient padding packed and fastened within double walls. The tough laminated kraft is moisture-resistant and seals out dampness.

The folder describing the book bags is available from Jet-Pak, Inc., 859-879 Summer Ave., Newark 4, N. J. The company also offers assistance in meeting special packaging problems.

TAYLOR HEADS ATF RESEARCH

In an effort to intensify its activities in graphic arts research, American Type Founders has announced the appointment of Dr. John O. Taylor as Director of Research for the Elizabeth, N. J., firm. Taylor was formerly with John O. Taylor Assoc. He is a physicist with a specialization in optics and natural color printing processes.

Taylor, who has served as ATF consultant previously, is expected to work on better color reproduction methods, dry offset, electronic applications to printing equipment, and several other projects as yet not revealed.

NEW MILLER PRESS BRANCH

Miller Printing Machinery Co. has opened a new branch in Los Angeles, Cal., at 3450 Wilshire Blvd. C. C. Kohler has been named branch manager. Sales manager A. E. Searle has also reported the following changes in Miller's sales staff: Frank Betlock has been appointed assistant sales manager in the home office in Pittsburgh, Pa., and T. F. DeNormandie has been promoted to branch manager at San Francisco.

HOT DIE STAMPING CATALOG

M. Swift & Sons, Inc., of Hartford, Conn., has just issued a new 16-page booklet describing their complete line of products for hot die stamping. Featured are Nu-Hue and Dri-Hue color foils, bronze roll leaf, aluminum foil, metallic colors, and genuine gold, all by Swift, as well as a complete line of presses for all hot die stamping applications.

ANDERSON HEADS TYPOGRAPHIC DEVELOPMENT FOR LANSTON

John Anderson, typographic designer and printer, has been appointed director of typographic development of Lanston Monotype Machine Co., president Robert F. Nelson reported. Anderson has been typographic consultant to Lanston for the past several years. In his new capacity he will be responsible for type face development and overall typographic design.

FLOOD WITH GANE BROS. & CO.

Charles Flood has returned to the sales staff of Gane Bros. & Co. in New York and will again cover the Eastern and Central states. For the past few years he has been associated with J. L. Shoemaker & Co., suppliers in Philadelphia, Pa.

TRIMMING BOOKS 2-UP

A newly perfected "Two-Up" device for the new Lawson rapid 3-knife trimmer has been developed by the E. P. Lawson Co. The device attaches quickly and easily, and is a time saver in that it eliminates the splitting or chopping operation which heretofore had to precede the trimming of two-up bound books.

The automatic clamp holds half the surface of the pile firmly, while the two side knives come down trimming the head and splitting the pile. The unclamped portion of the lift is then automatically removed from the path of the front knife as it descends, to accomplish the final trim on the clamped portion of the lift. Both lifts are automatically delivered to the built-in conveyor; one lift, completely trimmed, passes on to the packers, the untrimmed lift is removed from the conveyor belt to be fed through the trimmer for the regular 3-way trimming operation.

The full production potential of the Lawson rapid trimmer—10 to 25 piles per minute in 4½" lifts—can be utilized on most two-up bound work.

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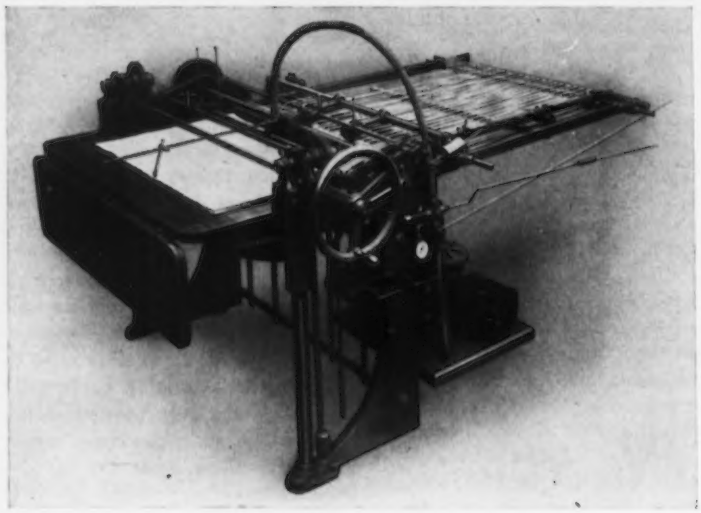

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BINDERS LOOK AT NEW ENGLAND PRINTERS

The 18th annual New England conference of Printing House Craftsmen held at the Sheraton-Biltmore in Providence, R. I., on May 2, featured a series of share-your-knowledge clinics covering all aspects of the graphic arts industry. The highlight for New England binders came in a talk given by Hector MacDonald, Bay State Bindery, Boston, Mass. Calling his talk "The Binder Looks at the Printer," MacDonald discussed binder-printer cooperation and then led the open discussion which followed.

Francis E. Farley, president of Associated Typographers in Providence, R. I., was general chairman of the conference.

STANDFAST BOOK BINDERY IMPROVES LAYOUT

Standfast Book Bindery, Pittsburgh, Pa., has purchased a 25x38" Baum folder with a 32 page attachment and a five station Christensen gang stitcher. The purchases were necessary to meet the increased volume of pamphlet binding work. Shipping and loading facilities were also expanded.

"We have improved the plant layout so that greater efficiency is possible in production," reports manager Robert H. Hernandez, "The sheets from the printers come in from the freight elevators and go directly to the folders. The folded sheets then go on to the stitchers and to the trimmers. The wrapping department is located near the freight elevator. The work-flow is one continuous cirlce and the finished job is ready for delivery,"

SPAIN HEADS STANDARD DIARY

Dean Spain has been elected president of the Standard Diary Co., Wilson-Jones subsidiary, in Cambridge, Mass. Lester Madans was appointed sales manager.

SOMMER TO PIA-PAR POST

Donald E. Sommer, industrial engineer, has been named technical director of Printing Industry of America. He will be in charge of PIA Production PAR and will supervise the revision and expansion of production data on letterpress and offset presses and will extend the bindery section to include data on hand operations as well as folding machines.

BINDER ON TEXTBOOK SPECIFICATIONS

The official minimum manufacturing standards and specifications for textbooks, heretofore a long and cumbersome form, have been reassembled into a convenient loose leaf binder form by Kingsport Press. Copies of the official forms in handy pamphlet style are available to the manufacturing departments of textbook publishers free of charge. Kingsport Press produced this convenient format of the textbook publishing and manufacturing "bible" as a service to the industry.

PANDICK PRESS EXPANDS BINDERY

Pandick Press, N. Y. C., has installed new bindery equipment as part of its 30th anniversary expansion and modernization program. Among the machines acquired are a Challenge driller, a Smyth sewer, Rosback perforator, Seybold 40" cutter, and model OS and MS Cleveland folders. Peter G. Pandick is general plant superintendent and H. Wayne Oakley is vice president in charge of production. The company specializes in financial printing.

ROBERT E. L. COLLIER has added a new "L" ruling machine to the equipment of his pen ruling plant in San Francisco, Cal.

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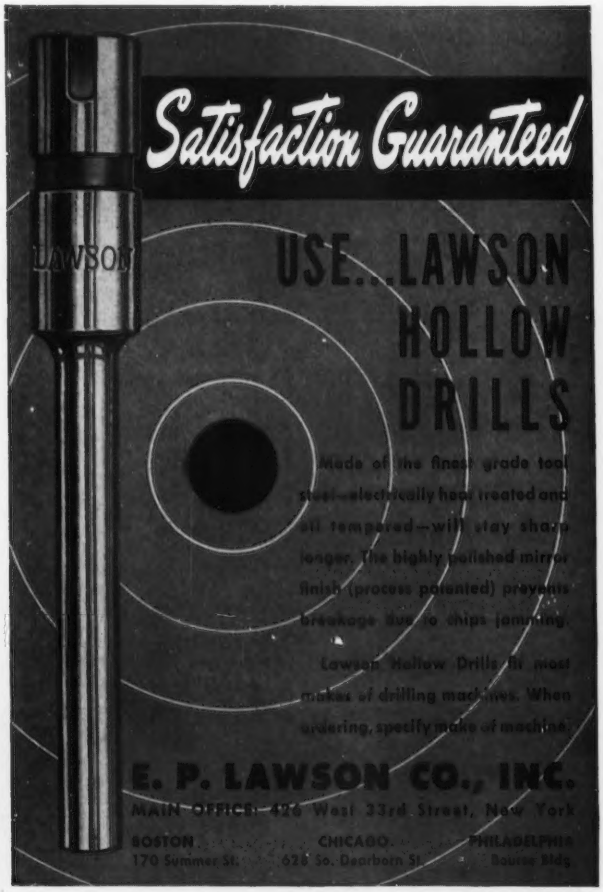

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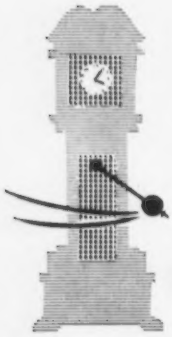

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BINDERS IN FOREMEN'S MANAGEMENT TRAINING

Yale Salzgiver of Art Bookbinders, Arthur Emmott of A. V. Emmott Bookbinding Co., and Joseph Matela, Jr. of Loose Leaf Supply Co., all in Houston, Texas, were among the recent graduates of Houston's first class in Foremen's Management Training. O. K. Eden, executive secretary of the Houston Graphic Arts Assn., was class instructor. Bill Marting, president of the association, congratulated each of the graduates as he received his certificate of merit.

Similar classes had been held earlier in the year in San Antonio, Texas, where eleven students graduated from a course held by Universal Bookbindery, the first firm in the South to have a company sponsored Foreman-Management class.

RESEARCH COUNCIL STUDIES SOLVENTS

A special research project on solvents, detergents, and cleaning fluids used in the printing industry has been established at Pratt Institute, Brooklyn, N. Y., by the Research and Engineering Council of the Graphic Arts Industry. Several elements of the graphic arts industry, says Edward J. Triebe, vice president of Kingsport Press and president of the Research and Engineering Council, were brought together to solve this and other problems currently being studied. The research project will be supervised by Professor Richard F. Shaffer.

NATE STENGEL has joined the sales staff of the *Bless Bindery Co.* in Philadelphia, Pa., according to Bernard Bless, president of the bindery. Stengel is a member of the Philadelphia Club of Printing House Craftsmen and the Junior Executive Club of Philadelphia among other industry and civic groups and organizations.

MRS. TESTRUTH HEADS CLEVELAND PLANT

Mrs. Clarence TeStruth has become president of Trade Ruling and Binding Co., 102 St. Clair Avenue, Cleveland, Ohio, following the recent death of her husband, former president and founder. Active managers of her interests are sons Ralph TeStruth, treasurer, and Robert TeStruth, a vice president. They will continue the same production policies and personnel. Henry Zavesky, outside the family, is secretary and a vice president.

EDITH DIEHL DIES

Edith Diehl, 76, one of the most eminent hand binders in the United States, and a noted lecturer and writer on the subject, died May 12 at her home in Brewster, N. Y. She had spent many years mastering the craft of bookbinding in the ateliers of Sangorski & Sutcliff, Mercier, Jules Dumont, Evelyn Nordhoff, and Cobden-Sanderson. In 1906 she established her own fine bindery in New York City, and in 1919 joined the printing house of William E. Rudge in Mt. Vernon where she organized and conducted the edition bindery and supervised the binding of all of Bruce Rogers' books printed there. Since 1922 she had been teaching hand bookbinding at her Brewster home and New York studio.

Her two-volume work "Bookbinding: Its Background and Technique" was published in 1946 by Rinehart & Co. It is considered one of the most important contributions to the literature of bookbinding.

WILLIAM "HARRY" COWDEROY, 71, vice-president of *Wrigley Printing Co.*, Vancouver, B.C., Canada, died recently. He was one of the outstanding bookbinders in Canada and specimens of his work are now in many libraries.

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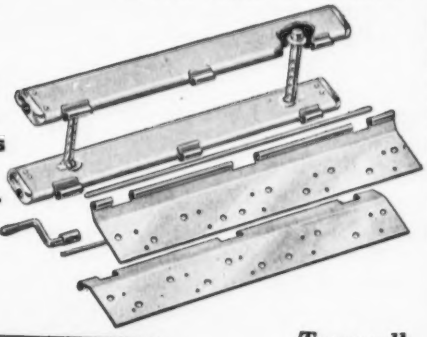

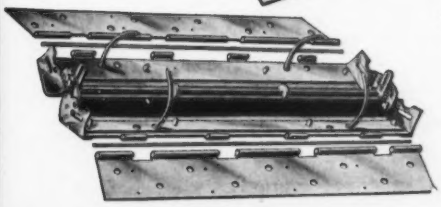

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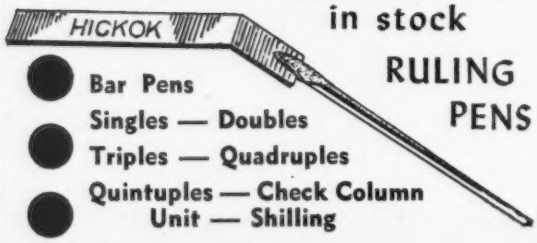

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J. S. CUSHING CLOSES DOORS

J. S. Cushing Co., Inc., Norwood, Mass., the composition and electrotyping division of the group arrangement known as Norwood Press, has reported that it would soon cease operations. Berwick & Smith, printers, and C. B. Fleming & Co., Inc., binders, the other two sections of the cooperating group, closed in 1952. General manager George F. Barr and James S. Cox, treasurer of J. S. Cushing Co. gave the high cost of labor, increased taxes, and increased competition as the reasons for closing down the plant.

CRAFTSMEN TO STUDY SMALL SHOP OPERATIONS

A special clinic program on the problems to be met in "Profitable Small Shop Operations" will be featured at the 34th annual convention of the Int. Assn. of Printing House Craftsmen to be held in Dallas, Texas, September 13-16. Sessions will begin on Monday, September 14, with a business meeting followed by a clinic on "New Developments and Methods" conducted by Homer Winkler. The afternoon will feature clinics on "Letterpress Plates," led by Lee Augustine, and "Offset," led by Tom Mahoney. On the following days other clinics will cover silk screen, makeready, premakeready, and club operation.

SCHATVET, TAYLOR HEAD NEW YORK PRINTERS

Charles E. Schatvet, president of Guide-Kalkhoff-Burr, Inc., was elected chairman of the board of the New York Employing Printers Assn., Inc. at the trade association's annual meeting on May 25. Don H. Taylor, who had served as executive vice president since 1936, was elected president and continues as the N.Y.E.P.A.'s principal operating officer. Donald B. Thrush was re-elected president of the Master Printers Section, and Benjamin Pakula was re-elected president of the Printers League Section. The Brooklyn Printers Group of N.Y.E.P.A. elected Adolph Luecke as president.

NATL. LIBRARY BDG. RE-ELECTS OFFICERS

All officers and directors of the National Library Bindery Co. of West Springfield, Mass., were re-elected at the annual meeting of stockholders. The officers include Oscar Schnable, president; Mrs. Ellen Rafferty, vice-president; Gerard B. Van Deene, treasurer. In addition to the officers the board of directors includes Robert R. Emerson and Joseph P. Loizzo.

In May the National Library Bindery Co. celebrated its 40th anniversary for Van Deene had founded the firm in 1903. Now 78, Van Deene is president of bindery companies in Cleveland, Philadelphia, Indianapolis, and Atlanta, while serving as treasurer of the West Springfield firm. Van Deene, now abroad and exhibiting a set of color slides of library binding procedures, compiled by the Library Binding Institute with his aid, bound his first book at 8, has been at the bench ever since.

The *Perry G. Davis Bindery* has moved to 2216 Clement St. in San Francisco, Cal., where DAVIS and ALFONSO OLIVERA will share the premises and a printing business. Davis had bound eight of the recent "Western Books" selections.

INCREASED LOOSE LEAF PRODUCTION EXPECTED

With the lifting of controls and the availability of steel increased production in loose leaf metals, binders and other devices may be expected, according to George A. Pelletier, president of Columbia Loose Leaf Co. Higher labor costs and general rising prices will be offset by the economies possible through increased production. Sam Krebs is sales manager of the company. Columbia manufactures its own metal parts as well as the complete loose leaf binders in New York, N. Y.

GRABAU STUDIO RENAMED

The studio founded by the late John F. Grabau, in Buffalo, N. Y., and conducted since its founder's death in 1947 by Wesley Hutchinson under the name of the Grabau-Hutchinson Studio, has now been renamed the Guild House of Hutchinson. . . . Located at 429 Parkdale Ave., Buffalo, the firm has established a house periodical, Wesley's Crier, which will contain material on the stories of great masters, information on rare books, the care of paper, leather, and bindings.

NEW POCKETBOOKS PERFECTING PRESSES

W. F. Hall Printing Co., Chicago, Ill., has installed three rotary perfecting presses manufactured in England to supplement its rubber plate printing department in the production of pocket books. Arthur N. Knol, vice president in charge of manufacture, and John L. Maxwell, superintendent of rotary press development, flew to England to make arrangements for the shipment of the presses.

The *West Coast Printing & Binding Co.* of Portland, Ore., has joined Oregon Printing Industry. John Adlesich is owner of the bindery.

PALMER HEADS NAM COMMITTEE

Col. E. W. Palmer, president of Kingsport Press, Kingsport, Tenn., has been appointed general chairman of the National Association of Manufacturers' United Business Committee. As chairman of the 350-member committee which he helped found, Palmer succeeds E. J. Thomas, president of Goodyear Tire & Rubber Co. The committee endeavors to carry forward the NAM program for "bringing government back home" and curbing the encroachments on freedom by the federal government.

Palmer had been general vice chairman of the committee since it was formed in 1950. He is also a former vice-president of the NAM.

EX-OFFICERS SUE HEINN

Two former officials of the Heinn Co., loose leaf manufacturers in Milwaukee, Wis., have filed suits against the company claiming $42,300 for back wages and commissions. The two ex-officials, William H. Traux, Jr., and V. T. Finch, former vice president and general manager, were discharged February 13. Two months ago the Heinn Co. started an action against them asking $100,000 damages and a court order to restrain them from setting up a competing firm.

HARD-BOUND PROMOTION PIECE

In a series of promotion pieces propounding the hard bound pamphlet or brochure, Publishers Book Bindery, 148 Lafayette St., New York 13, N. Y., has published another urging "full dress suits for your printed piece." The 5½ x 8½" cloth bound cover, stamped in gold with a full-dress figure, contains an eight-page signature saddle-sewn printed with the advertising message. It is an excellent display of what hard binding can achieve as a prestige building promotion.

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Pressmaster Eggshell was chosen by George Macy for The Heritage Press edition of THE TALES OF HOFFMAN, with lithographs by Hugo Steiner-Prag. Because of its fine formation, the publisher printed both text and original lithographs on this moderately priced paper, thus achieving rare harmony between the stories and the illustrations.

Pressmaster Papers are designed and carefully manufactured to fill all needs of book publishers.

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"A Manuscript, A Publication Date, And A Lot of Responsibility"

THE HOLLOW BOOKS — TEXTBOOKS 1953

by Felix O. Brenner, AMERICAN BOOK CO.

THIS YEAR'S JURY for the Annual Textbook show had its work cut out for it before it even had a chance to go to work. These good men had to make their selections from a sad collection of books. It is not the jury, but the designers and publishers alike who are to be blamed for the poor quality of the display. A good look at the rejected titles is a very dreary business indeed. Naturally this lack of taste is obvious in the present show. But understanding this poor quality is not enough. There are many of us who want to know *why* the books are shown at all.

In going over the jury's selections this question of why these titles were chosen came to mind time and time again. Finally, several ideas became crystallized.

What point of view?

Talking over the shows of past years with several people formulated a mutual point of view. These people, publishers, compositors' representatives, designers, engravers, seem to share a common misunderstanding. We have not understood the basis of judgment. A personal hope is to have some showings of publications selected by a standard whereby the jury's point of view is readily comprehensible.

We all assume that each publisher believes that editorially his books are the best, and do the most useful job of all competing titles. But, on what visual basis are these books judged? Does the entire format, typography, paper, illustration, binding, presswork make the *subject easier to teach and learn?*

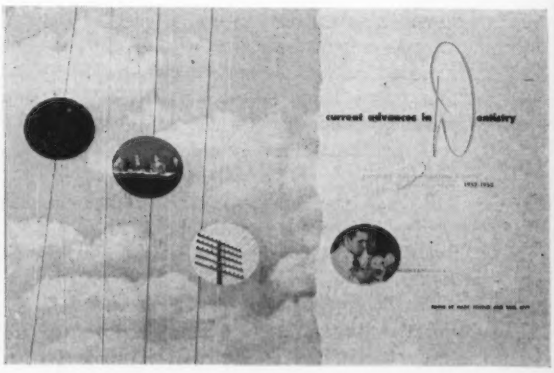
To date we have not had such a showing. How interesting and instructive such a comparative show would be! If each publisher were to submit those books of his current and new list which he felt did the most successful jobs in their fields, they could then be considered in the light of comparison with direct competition. Then we could all learn where we made mistakes of judgment. There are those who feel it is much more important to know that a publisher's title is to be seen for a specific reason. It is always much better to learn where one errs than just to know that the result is unsuccessful.

One friend recently put it: "Fords and Cadillacs are not judged on the same basis. Why consider College Texts and Workbooks on an equal footing?" Why not have three textbook shows? Consider the Elementary books and their specific problems. Demonstrate where one publisher and his staff have done something extremely worthy of note, even if the title, by and large, is not a successful format. Why not point out the merits and demerits in competing High School history texts? Not every College mathematics text helps the student or teacher. Why not show where the public and the publisher can benefit?

Who called "halt?"

The thirty-one books in this show are not impressive for their taste or ingenuity. It would seem that a halt has been called to the progress made by the Textbook in the past few years. Someone has trumpeted "Take six giant-steps back!"

The titles are dominated by a lack of taste and a stress of quantity over quality. This fact is even more evident in the books not seen in the show. Many of this group look as though the publisher and production men kept their projects secret from the printer. They are obviously expensive books, but not good value for money expended. So many of them



Title page spread from "Current Advances in Dentistry," University of Illinois Press. Second color in clouds and "D" and subtitle in greenish tint which also re-enforces right halftone oval.

seem to have been prepared for one process and then suddenly changed to the opposite.

Before reviewing some of the titles it might be of interest to give a few statistics:

There were 271 books submitted to the jury. Of these, 29 were selected, 2 more subsequently, thus making the 31 books in the show. Of those submitted for inspection, 43 were paper bound and the rest hardbound. In the show there are 7 paperbound, and the remaining 24 are hardbound. Of the 204 College Texts inspected, 20 are represented; of 40 Elementary titles there are 4 to be seen, and the 27 High School books are reflected in the 7 on view. The 43 paper bound books submitted were divided as 10 Colleges, 23 Elementary, and 1 High School. This last book is not shown, and of the 23 Elementary 1 was chosen and the 6 remaining are College.

Since the jury was not instructed to consider similar titles in comparison with competition, this is again hardly a show of what is representative of Textbook publishing in the past year. This is much more a showing of what is considered successful designing. This is like all juries' opinions, a verdict of discrimination. Unfortunately not everyone has the evidence before them.

With but two exceptions, this reviewer feels, this year's showing is, at best, good in tradition, pedestrian in design, and singularly lacking in invention. Generally the titles indicate the typographer's desire to impress rather than help the book do its job. The two exceptions, we feel, are the University of Illinois and the Loyola University Press.

Outstanding books

Current Advances in Dentistry has taken the clue from the medical advertising media of recent years. Personally we have found this category of advertising techniques stimulating, and much in advance in typography, design, and instruction. This book shows a knowledge of reproduction and printing, much beyond that of any other book in the show. It is inviting to look at and shows awareness of content and timeliness.

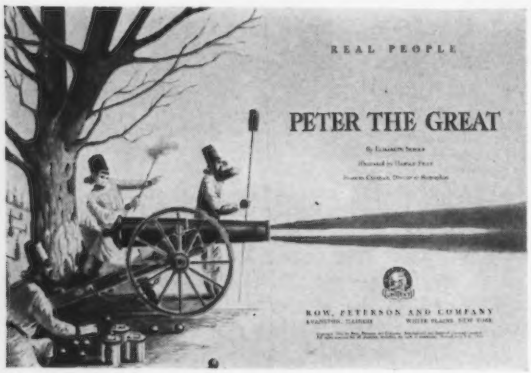
It is on the immediate side, rather than a classical and ageless design. It smacks of 1950 to 1959, shall we say. But, it *is* a book of *Current Advances*, not *Standard Techniques*.

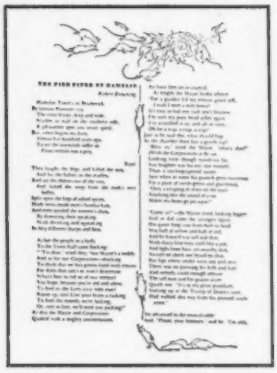
Mr. Fetter has used Baskerville well. His use of the paper and the illustrations show a keen regard for the finished product. He has pushed his type-face further than one is led to expect by printing it on a high-gloss paper, for which one might be tempted to use a Bodoni. The cover and artwork by the designer are all of a piece. We found this an eminently satisfying job. Hats off!

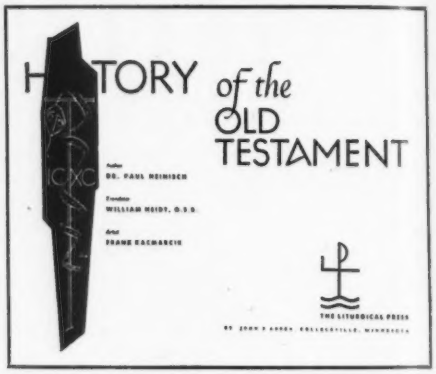
Correct Writing and *Writing Handbook* are two examples of extremely successful analysis of difficult composition problems. This type of text book is the bane of every publisher and typographer. We all know how exasperating it is to get the many divergent teachings and methodology of such texts into what seems a compatible whole.

Mr. Nicoll has again shown his ingenuity and complete understanding of subject matter in these books. We admire his use of Caledonia (a face upon which we personally are more and more dependent) as one singularly appropriate to the subject. It is a good demonstration of what the linotype machine is capable of in the hands of an intelligent operator.

The use of the Futura family is in terms of what is fast becoming a recognized asset for sign-post display. The printing is better than average. Our only fault to find is one that the late Maurice Kaplan used to deplore. There is an evidence of a style. Mr. Nicoll is much in the fore of textbook designers and is without question almost an overwhelming influence. It is a shame that his titles show so much the same hand at work, and this touch is not always so well applied as it is here. In these examples he has designed a book for function and purpose to such a success as is rarely attained. But the books *do* look like what we are accustomed to calling Scott-Foresman books. Not entirely to be damned in this field, but again not entirely wholesome.







Left half of "Peter the Great" title page reinforced by green coloring for the black. Right half only in black. The rats, drawn by Arthur Paul, appear on a page of "Time for Poetry." Its title page is shown on opposite page. "History of the Old Testament"

Startling design

History of the Old Testament is to us a startling design in this field. We are not accustomed to seeing this type of book in such a recherché format. Is it successful? Perhaps. Attention getting by all means. We admire its brashness. It is not in bad taste, but it does not quite reflect what we feel is the subject of the book. The feeling seems to be that of a cultured primitiveness, like the Incas or Mayans, and definitely not of the Semitic areas. This evocative sensation is not due to the typography at all, by the way, but rather to the illustrations. Mr. Kacmarcik and his publisher are to be admired for their daring ingenuity. Where one would expect a classicism of no nationality, they have made a provocative book. This was not one of the books submitted for judgment.

Insects: Yearbook of Agriculture, 1952 has a charming

cover which takes the curse off crawly things that fly and/or bite. The title page is very neat. However, there appears to be a conglomeration of disparate parts throughout the book itself. It seems to be something that was gathered together and, as best as could be, made into a decent whole. It seems that the designer was forced to use the color plates from other publications (this is purely guess-work) and make the best of them. These are far below the standard of illustration in the rest of the book. The use of Garamond is questionable, in this case. This elegant and graceful face seems poorly suited to such a book, especially since it is so pale on these pages. To us Garamond needs more of a sweep, and a paper that it can impress, rather than this gossamer and vitiated appearance. This is the other book not submitted.

Calculus, a book published by Ginn and Company is another of Mr. Nicoll's designs. Again his taste and finesse are apparent. The page is open; something quite uncommon in a book of this field. It has the feeling of a study of careful thinking and great grace. This is the "something" that

demonstrates effective use of the second color (red) in its title page. The halftone reproduction is from "Exploring Physics"

Title page from "A History of Western Philosophy"

many of us try to put into books of Philosophy and Histories of Philosophy that have come our way. It is no mean feat to have accomplished this elegance, and historical continuity in a subject that has scared most people. The cover is neat, unpretentious and might even be held to be a little out of keeping. A lighter touch in color might have done better.

Read 2 pages at a time

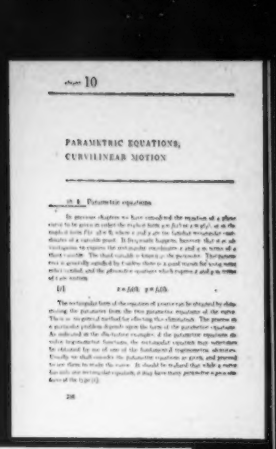
Time for Poetry, General Edition, is an elegant stab that misses the mark. The paper is the most deplorable in all the books submitted. The show-through is unbelievable. This book should have been printed in the softest of Wedgewood blues to prevent reading the page beneath. The Matisse-effects of the cover, end-papers and title pages are delightful, but the execution is deplorable. This graceful effort is clubbed to death with the arrow dividing rule in the middle of the page. The illustrations are scrawny and certainly, to this viewer, of such a dissonant note at times as to be overly irritating.

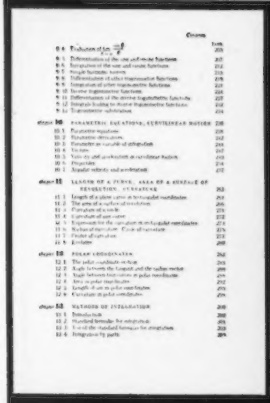
A Textbook of Histology is a beautifully printed book on the best of stocks to accommodate the most difficult of halftones. One must have one good example of presswork.

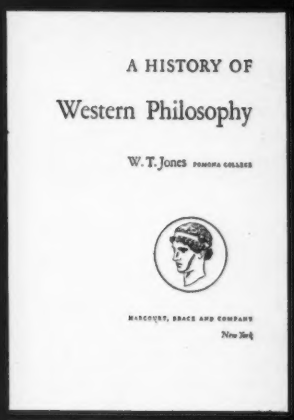
Working with Numbers published by The Steck Company is going to raise the dander of every Workbook publisher in the country. Four colors in a Workbook indeed! Such expense! Actually it is justified in this case. The objects are

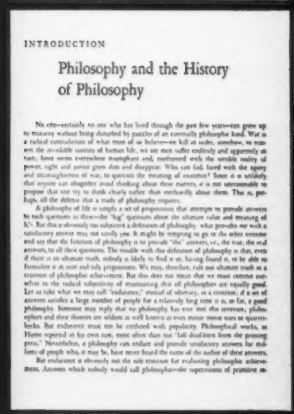
(Please turn to page 60)

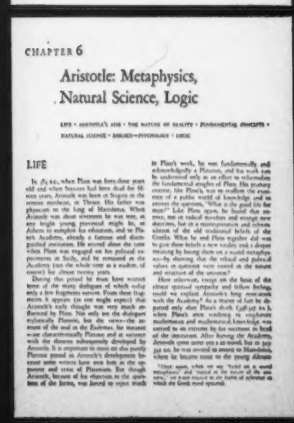
Chapter opening and contents page samples from "Calculus" set in Mono. Modern.











Sample pages from the "Philosophy" book set in Granjon 11/11. The design is by Robert Josephy.

Publisher	Title	Designer	Paper	Type	Manufacturer	Binding

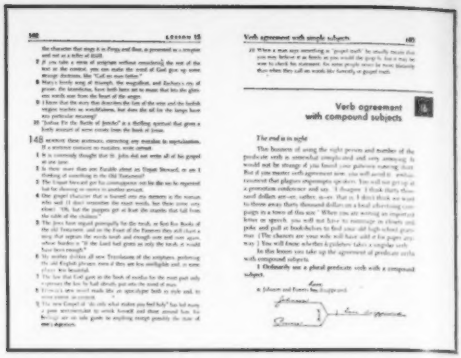
Publisher	Title	Designer	Paper	Type	Manufacturer	Binding
American Book Co.	*Poetry as Experience* 542 pp., 5¼x8 3/16, $3.25	Felix Brenner	Warren's "1854," 45#	L. Caledonia, Scotch 10/12; d, L. Caledonia	c, Kingsport Press; pb, publisher	sides, Buckeraft paper
American Book Co.	***Premieres lecturas culturelles*** 128 pp., 5⅜x7⅜, $1.65	Felix Brenner	Warren's "1854," 45#	M. Garamond, 11/13, d, Civilite	c, J. S. Cushing; pb, publisher	spine, Bancroft Oxford sides, preprinted paper
Ginn & Company	***Calculus*** 516 pp., 6¼x9⅛, $4.75	William Nicoll	Warren's "1854," 50#	M. Modern 8 10/12; d, M. Modern, 8, 875, 675	Cuneo Press of N. E.	spine, Bancroft Eton cloth Holliston Rex
Harcourt, Brace & Co.	***Exploring Physics*** 656 pp., 6½x9⅜, $4.20	Robert Josephy	Warrentown plate 50#, 60#	M. Times Roman 10/12; d, M. 20th Cent.	Plimpton Press	Interlaken Arco
Harcourt, Brace & Co.	***A History of Western Philosophy*** 1056 pp., 7x9⅜, $6.75	Robert Josephy	Glatfelter Eng. fin., 40#	L. Granjon 11/11; d, Granjon, Garamond	Quinn & Boden	Interlaken Common
Harcourt, Brace & Co.	***The Magic Circle*** 288 pp., 5½x7⅞, $2.00	Barbara Lewis, Robert Josephy	Glatfelter R. Wove. 50#	L. Electra 11/13; d, Lu. Egmont	Plimpton Press	Bancroft Arrestox
Harcourt, Brace & Co.	***A Modern Repertory*** 736 pp., 5⅜x8, $2.75	Thomas Burroughs III	Glatfelter S.M. Wove, 45#	L. Granjon 11/12; d, Electra	Quinn & Boden	Duroid
Henry Holt & Co.	***Read Up on Life*** 520 pp., 7⅛x9¾, $3.56	f, William C. Plante; b, John King	Crocker Burbank Hermes Eng. fin., 50#	L. Garamond 12/14; d, Garamond	c, Mono. Comp.; pb, Quinn & Boden	Holliston Roxite Velium
Houghton Mifflin Co.	***Sky Lines*** 336 pp., 7x9, $2.24	Ronald Murray, Louisa Weeks, Samuel H. Bryant	Mead Publishers Offset, 50#	M. Century Schoolbook & Oldstyle, 12/16	cb, Riverside Press p, Forbes Lithograph	Interlaken Arco, special gray
Alfred A. Knopf	***A History of the American People, Volume I*** 790 pp., 6⅛x9¼, $5.75	Harry Ford	Warren's "1854" M.F., 45#	L. Caledonia 10/12; d, ATF and M. Caslon	Kingsport Press	Bancroft Arrestox & Holliston Novelex
Alfred A. Knopf	***Main Currents of Western Thought*** 710 pp., 6⅛x9¼, $5.50	Harry Ford	Glatfelter Smooth R., 45#	L. Janson 10/12; d, Bank Script	Kingsport Press	Bancroft Oxford
Alfred A. Knopf	***The Political System*** 346 pp., 5½x8¼, $4.00	Harry Ford	Warren's 66 Text, 50#	L. Times Roman 10/13; d, ATF Bulmer, L. Spartan	H. Wolff	Bancroft Oxford
The Liturgical Press	***History of the Old Testament*** 492 pp., 6x9, $6.50	Frank T. Kacmarcik	Warren's Old Style, eggshell	L. Caledonia 10/12; d, Erbar, Spartan	cp, North Central Publ. Co. b, A. J. Dahl	Holliston Roxite, linen
Loyola U. Press	***Correct Writing*** 532 pp., 6x9, $2.40	William Nicoll	Warren's Eng. fin., 55#	L. Caledonia 11/13; d, Spartan & Futura	c, publisher; p, C. Owen; b, Engdahl Bindery	Bancroft Arrestox
Loyola U. Press	***The Writing Handbook*** 592 pp., 6x9, $2.40	William Nicoll	Warren's Eng. fin., 55#	L. Caledonia 11/13; d, Spartan & Futura	c, publisher; p, C. Owen; b, Engdahl Bindery	Bancroft Arrestox
McGraw-Hill Book Co.	***English-Spanish Chemical & Medical Dictionary*** 609 pp., 6x9, $17.50	Viola Sperka	Perkins & Squier Eng.. fin., 45#	M. 20th Century, Modern #8, 7/9; d, Gothic initial, Bulmer	cp, Maple Press; b, J. C. Valentine Co.	Holliston Rex linen
McGraw-Hill Book Co.	***Readings in Economics*** 484 pp., 5¾x8¾, $3.00	Viola Sperka, Winston Potter	Glatfelter Eng. fin., 50#	L. Granjon 11/13; d, Caledonia & Granjon	c, Brown Bros.; p, Maple Press; b, F. M. Charlton	Peninsula Tuscan Cover, white
W. W. Norton & Co.	***Una Viuda Dificil*** 188 pp., 5⅜x8, $1.50	John Woodlock	Warren's 66, 50#	L. Baskerville 11/13; d, Deepdene	Vail-Ballou Press	Daily Sales Cover, paper
Rinehart & Co.	***Samuel Johnson: Selected Prose and Poetry*** 512 pp., 4⅞x7⅜, $0.75	Stefan Salter	Offset Paper Co. Spec. Eng. fin., white, 45#	L. Baskerville 10/12; d, Baskerville	c, H. Wolff; pb, Colonial Press	Allied Monarch, white, 80#
Row, Peterson & Co.	***Real People: Group 7*** 216 pp., 6⅜x8⅝, $2.48	Helen Boyd	Champion Offset, 70#	L. Fairfield 12/15 d, various	c, Trade Press; p, Newman-Rudolph b, W. B. Conkey	Champion, paper
Row, Peterson & Co.	***These Are the Tales They Tell*** 384 pp., 5¾x7¾, $2.12	Lucy Ozone, F. E. Seyfarth	Chillicothe Offset, 50#	M. Century Schoolbook 12/17; d, Lydian	R. R. Donnelley & Sons	Joanna Western Atlas Impreglin
W. B. Saunders Co.	***A Textbook of Histology, Sixth Edition*** 616 pp., 7x10, $10.00	John L. Dusseau, Elmer Snethen	Warren Cumberland Gloss, 70#	L. Electra 10/12; d, Futura	c, Westcott & Thomson; p, pub.; c, Natl. Pub. Co.	Bancroft Arrestox, buckram
Scott, Foresman & Co.	***England in Literature*** 752 pp., 7¼x9½, $3.80	William Nicoll, Hal Kearney, Arnold Ryan	Champion Argyle Eng. fin., 50#	L. Times Roman 10/11½; d, same face	c, Poole Bros.; pb, Plimpton Press	Interlaken Litho.
Scott, Foresman & Co.	***Time for Poetry, General Edition*** 234 pp., 7¾x10¼, $3.00	Hal Kearney	Champion Garamond, eggshell, 50#	L. Baskerville 10/12; d, Ultra Bodoni	Kingsport Press	Holliston Roxite
The Steck Company	***Working with Numbers, Book 2***					
U. S. Gov. Printing Office	***Insects: Yearbook of Agriculture, 1952*** 853 pp., 5¾x9, $2.50	Frank H. Mortimer	Bergstrom Eng. fin.	I. Baskerville 10/10; d, M. Garamond	publisher	Joanna Western Impreglin
U. of California Press	***Art, Form, and Civilization*** 256 pp., 6x8, $3.75	John B. Goetz	Warren Silkote, 60#	L. Spartan medium 12/14; d, Bulmer Italic	cb, publisher; p, N. Y. Litho.	Bancroft Natural finish, 3 piece
U. of California Press	***Elements of Critical Theory*** 148 pp., 5¼x8½, $2.75	Ward Ritchie	Everett, eggshell laid, 60#	L. Caledonia 11/12; d, Bulmer	publisher	Curtis Tweedweave, ptd. paper over boards
U. of California Press	***The Frenzied Poets*** 250 pp., 5½x8½, $3.75	Ward Ritchie	Oxford Offset Book, 60#	L. Bodoni Book 12/13; d, same face	publisher	Interlaken Winco
U. of Ill. College of Dentistry	***Current Advances in Dentistry: 1952-1953*** 116 pp., 8½x11	William A. Fetter	Cumberland Gloss Text, 80#	L. Baskerville 10/12; d, Futura Bold	cp, Pantagraph Ptg. Co.; b, Yoheide Caswell Co.	Warren's Lusterkote, 80#
World Book Company	***The Public Administration of American Schools*** 606 pp., 5⅞x8¾, $4.75	Peter Oldenburg	Mead Imperial Eng. fin., 50#	L. Times Roman 10/13; d, Futura	c, Dixie Composition; pb, Kingsport Press	Dupont PX1, Smooth Linen

clear to the young pupil. The page is widely spaced and very inviting to the eye—and no little do-dads flying around at the edge to detract the child's attention. This is good color, used flat, and with no intention of trying to realistically imitate life. The idea was to approximate; and the attempt has been successful. The imitation child-art cover is not at all in keeping with the inside.

Incongruity or excess

Some of the books not mentioned, such as the Harcourt Brace, *A Modern Repertory*, and Holt's *Read Up on Life* are to this much disappointed person ruined by incongruities or ideas carried too far. The latter has a cover that is as unlike the book and as unexplainable in the light of its subject and text as one could think. In the former, it appears as if it was decided that the lettering of the play titles was so good it could kill the cover and title page. It does. Others like Houghton's *Sky Lines* are not good attempts to interest a child with diversity and to hell with taste.

There is a steady comfort in Knopfs standard of classical simplicity and elegance. But these are College books. Kids like other things, and the textbook for children seems afraid to delight them as they teach. There is much to learn from books that make things fun, in illustration and typography. Come on textbook publishers and designers, there's a hell of a good market next door!


Verb agreement with compound subjects

Spread from "Correct Writing," published by Loyola University Press, adjudged one of the finest typographical treatments in this show and the 50 Books.

UNIQUE BALLOTING USED FOR CHICAGO BOOK SELECTIONS

CERTIFICATES were presented to 22 publishers and 37 designers for the 32 Top Honor Books judged to meet high standards of design, printing, binding, publishing, intention and reader appeal, in the 4th Annual Chicago and Midwest Bookmaking Exhibit. The first showing of the entries, Top Honor Books as well as the non-winners, was held at the Fountainview Restaurant in Chicago on May 5. Certificates were presented at a dinner meeting of 115 Chicago Book Clinic members and their guests.

After dinner John B. Amberg, S.J. (Loyola University Press) explained how the exhibit was judged and later Alfred C. Engdahl (Engdahl Bindery) speaking for the Chicago Book Clinic Exhibition Committee encouraged members to voice their ideas concerning the show, the ballots and the judging techniques.

This year seven judges evaluated the entries and ballots were issued for each judge. For example, there was the publisher's ballot, as well as ballots for the binder, reader and the designer. Design judge was Albert Kner (Container Corporation of America). Items that influenced high or low ratings in the design category were the appropriateness of design to content, unity of design, the handling of difficult typographical problems, general tone and use of color.

James R. Anderson (President, Chicago Club of Printing House Craftsmen) and Clarence Ogren (Twentieth Century Press) marked the printer's ballots as to make-ready, line-up, inking, uniformity of color, impression, register of color, and adequacy or inadequacy of paper.

Reader appeal was evaluated by two judges—Dr. Lloyd S. Michael (superintendent Evanston Township High School) for adult books, and Dr. O. M. Chute (superintendent, Evanston School District No. 65) for children's books. Reader's ballots covered general appearance, appropriateness of design to content, readability, illustrations, size of book, shape of book, text type, and display type. The judges in this category were instructed to give a book a high rating if, regardless of any personal interest in the subject, you can say to yourself: "This book looks like one that I do indeed want to read."

David L. Pettigrew (production manager, Scott, Foresman) supplied the publisher's evaluation, rating on overall planning, organization and follow-through, and the selection of paper, cloth, artist, compositor, engraver, screen, illustrations, photographs, printing process and printing plates. If in his opinion, "the publisher's contribution towards the appearance and production of a book was unusually intelligent and successful," he was asked to score a high rating. If it appeared that the publisher gave little or no thought to the book, a low rating was suggested.

Judges examined the books individually and independently of one another. After the evaluations, ballots were tabulated and total scores assigned to each entry. The Top Honor Books represent approximately the top 20% of the titles submitted. Highest possible score was 25, rating superior in all categories, and the lowest possible score was 5, rating poor on all counts. Ballots were returned to the publishers if requested.

The exhibition committee—Al Engdahl, Mary D. Alexander, John B. Amberg, S.J., Richard W. DeBruin, Arleigh R. Hough, and William Nicoll asked members for suggestions for next year's show. Two suggestions were voiced—one that more judges be appointed for the evaluation; and the other that in the design category, three judges be appointed. One to provide the tradionalist viewpoint, another for the modern leanings, and a layman to judge design for public appeal.

As far as is known, the Chicago exhibit is the only one using ballots. Members agreed unanimously to continue their use since they serve as an incentive to spur publishers to higher standards of book production, and indicate possible areas for improvement.

Currently the Chicago Book Clinic has 175 paid up members. New members welcomed this month include G. Walter Van Deer (U. S. Lithographing), Warren Friedman (Newman-Rudolph Litho) and Betty Webber (Rand McNally). Forty of the members are Sustaining Members. The latter are organizations which support the Chicago Book Clinic with an interest in its general welfare. Individual members are those directly engaged or interested in the production and distribution of books.

UNIV. OF CALIFORNIA PRESS WINS B & BP MERIT AWARD

Mauck Brammer Named New Textbook Clinic Chairman

At Annual Textbook Show Opening on June 2 in N. Y.

WITH THE DESIGNATION of the University of California Press as winner of B&BP's annual award for progressiveness in textbook design, and the opening of the 15th annual Textbook Exhibit, the textbook season came this month to a temporary close.

Presentation of the award was made to Stanley Rice, retiring chairman of the Textbook Clinic, American Institute of Graphic Arts, at the annual exhibit dinner, held at the Hotel Pierre, N. C., on June 2. Rice, acting as proxy for August Fruge, director of the Press, accepted the award from Frank Myrick, editor, B&BP, who commented that this was the furthest west the award had journeyed in all its 14 years of presentation. He added that the Press had expressed particular gratification over winning the award, since it had been conducting a conscious effort to improve the quality of its book, these past two years, by engaging the services of additional designers in addition to its own John Goetz and A. R. Tommasini.

The Textbook show dinner saw the unveiling the the 31 books selected by the jury, comprising Paul Brandwein, Alvin Lustig, and Robert Cheney, as well as the publication by the clinic of a keepsake, a booklet containing the talk given by A. R. Livengood, veteran editor of the American Book Co. (see B&BP, Feb.) on the history of early American textbooks. On behalf of the clinic, Rice presented Livengood with a fine copy of an 1831 Davenport reader for his collection.

Brammer new chairman

Upon his nomination by John Ackerman of the Clinic nominating committee, Mauck Brammer (American Book Co.) was unanimously elected new chairman of the clinic, to take office next fall.

Opening the program Rice declared the clinic "provides a forum for intelligent shoptalk," and briefly reviewed the achievements of the clinic in this direction the past year, and thanked the committees and others who had worked on the show catalog and other activities of the group.

As is almost tradition, one of the jurors, Paul Brandwein, Science Teacher at Fort Hills H. S., an educational consultant, and speaker at a recent clinic meeting on the textbook as it appears to its users (see B&BP, March) was on hand to "explain" the selections. Brandwein prefaced his comments with the remark that he had found it impossible to locate a set of specific rules for good taste or attractive design, but that such matters became obvious to experts in these matters, and were visible at a glance.

Are textbooks subversive?

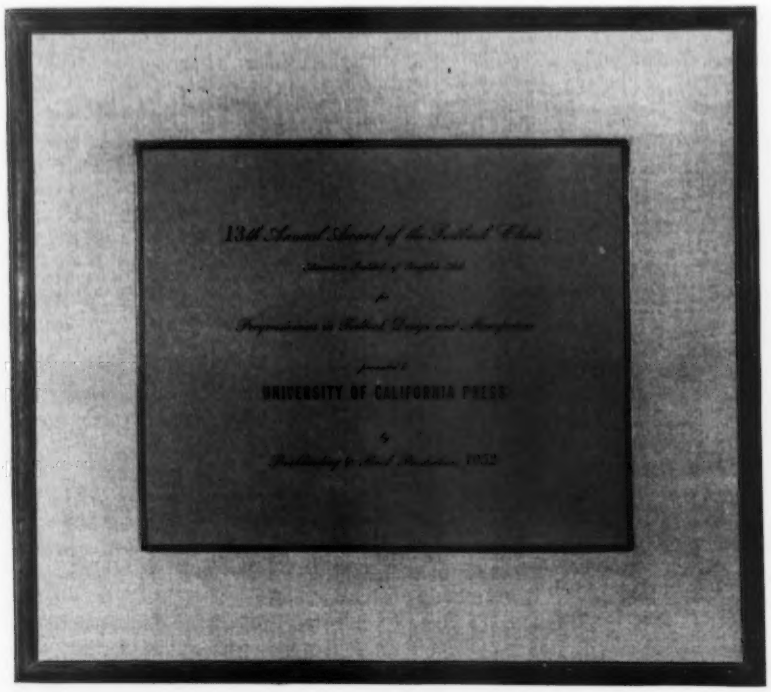
Frederic Melcher (Publisher's Weekly) introduced Dudley Meek, president of Harcourt Brace, who delivered a sharp warning on the dangers of censorship as evidenced by the recent furore over charges that American publishers' textbooks were subversive.

Meek warned the audience that "We must realize that coercion is possible." While there is presently no national coercion of publishers, independent local groups have sought to police the work of the publishers by local action and boycott.

Meek's contention, which was carefully spelled out in the reading of his address, was that the textbook publisher is so carefully policed by the demands of the textbook buyers, his own salesmen, the experts engaged to check and edit copy, and the plain facts of economic life, as to make it impossible for a serious attempt to introduce subversive doctrine into his books it would be nipped in the bud, ere it ever got into type. Even if some did get in the book would not sell because it would have to be acceptable to the public.

Such protection is far safer than all the loyalty oaths or affidavits of nonsubversiveness that could be obtained from authors or publishers.

In Meek's belief, such censorship drives arise from failure to fully comprehend the publisher's part in the production of a book, which is essentially geared to meet the needs and demands of a public, not to foist upon it what the publisher thinks is good for them.



This year's B&BP award journeys westward to California and its university press.

TEXTBOOK ILLUSTRATION AS SEEN BY

by Harold K. Faye

Based on a talk before the Textbook Clinic of the A.I.G.A.

I HAVE STUDIED THE CATALOGUES of a few of the better known local art schools in an attempt to discover where the next generation of textbook artists will come from. They are not coming from those schools by the evidence in the catalogues, or, if they are, they will not be prepared for textbook problems. In the catalogues I saw, there was no mention of textbooks, and very little mention of any book illustration. But there were illustration courses (the kind of illustration usually not specified), and the classes devoted themselves mostly to figure study, composition and criticism, painting in oils, and similar subjects. These are all valuable to any art student as the development of skill and good taste are essential. However (with one meagre exception), there was no mention anywhere of reproduction processes in connection with illustration. Presumably those students will start their careers with the idea that their medium is brush and pen and fine Strathmore drawing papers.

During the years I have spent in book work, I have discovered that the real medium of the book artists is printer's ink (which is a thick and unpredictable goo.) a relatively flimsy paper, and an elaborate and difficult machine which is operated in a remote place by a person the artist doesn't even know. This is a long step away from personal craftsmanship.

Making test plates

Sometimes a publisher will make a test engraving of one of my drawings when the success of a particular technique is in question. Recently one of these test engravings was plated and put on the press with a book that was already running. Impressions were taken at the 250th and several intermediate steps to the five thousandth impression. The comparison of the art work, the flats, the finished engraving and the successive proofs was the best demonstration I have ever seen that the artist's work is not wholly his own.

There is enough that is special about textbook illustration to suggest that it should have a code of its own, one a little different from trade book illustration, and a lot different from any other form of commercial art that I can think of. This code might be an outline of the problems and the standards. Its problems are largely ones of manufacturing limitations (including the prohibition against high gloss papers), and most of these limitations are born of limited budget. Its standards are composed of a reasonable objectivity in planning illustration programs, and careful attention to the planning of each design so that it will function as a teaching aid as well as being a handsome embellishment of the book.

Tell the artist, too

When veteran staff members of a textbook house get together to plan the illustrations for a book, the problems and the standards are implicit in everything they discuss. I wonder, however, how many freelance artists thoroughly understand these things. There was no indoctrination for me when I first attempted textbook work. The publishers politely assumed I knew all there was to know. However, all my previous experience had been in fields that had much higher engraving and printing budgets. When comparing published textbook illustrations, I became disappointed at the apparent lack of stylistic ingenuity employed by the artists. I soon discovered, of course, that the "lack of imagination" was really lack of money. You can't do things in textbook illustration that you can do in advertising and magazines.

Most artists get their real, practical training after they leave school, and for most of them, the training ground is in advertising and magazine work. Textbook illustration has been a little known and relatively unattractive field to young artists. How, then, does the artist, untrained for textbooks and coming to them from other fields, learn the limits of the technical framework within which he is expected to do his work? By the evidence many do not and content themselves with the simplest and safest techniques. How many ways can you exploit line drawings without succumbing to a dull round of repetitive styles?

Production kit

One solution to this problem might be for the publishers to compile their own manuals of textbook production techniques. I don't believe that one plan could satisfy the requirements of all houses, since each seems to approach his problems in a little different way. I believe the scheme would be most useful if it were offered as an encyclopedia of information rather than as a book of rules. I visualize a collection of proofs in which acceptable engraving methods had been used with such distinction that the results stood out well above the average in technical ingenuity. (They would not necessarily have to be handsome designs). I would also include proofs of experimental drawings designed to test the greatest possible variety of line, textural and tonal devices that were all acceptable for reproduction on textbook papers, and by engraving methods within the reach of textbook budgets.

I respect the argument that illustration is a competitive field, and that it is the artist's duty to inform himself; however, I submit that the publishers are, at present at least, the only ones who possess the comprehensive information that the artists need.

Editorial problems

I have never worked in a situation where a contract was written which anticipated all the problems in the job, or even attempted to specify exactly the division of the responsibilities between the parties. Because of schedule requirements, a commitment must usually be made before all the conditions of a job can be studied. I have made tentative agreements for a whole illustration program for a book without having seen even the author's notes; I have made firm agreements without having seen the manuscript; and, in fact, I have completed whole books without having seen the manuscript or had direct discussions with the author. In the latter case the success of the communication of ideas rested on the amount of time the editor could devote to an interpretation of the author's notes.

BY THE ARTIST

Contract traps

I believe that a contract which attempted to allow an accurate margin for all contingencies would have to be written so guardedly that it would defeat the purposes of its writers by stifling all creative effort. I have worked under written contracts, but they had exactly the same value as oral agreements since their satisfactory fulfillment depended entirely on the good will of the parties involved and their patience in dealing with the problems that developed as the work went along. Now, the foregoing remarks refer only to fairly ambitious projects where an attempt is made to find a fresh interpretation for a subject, in a style which will help make a distinctive looking book.

There are, of course, many textbook assignments where the work is so simple that all the illustration problems are easy to anticipate. An example of such assignments might be a revision of a book where the old illustrations are merely to be restyled. These are safe enterprises for the artist, and for the publisher, since almost all the problems are predictable. The artist knows what he is going to earn, and the publisher knows that he is not going to be presented with a bill that is larger than he had anticipated.

But let's return to the more ambitious kind of project because that is where the publisher will solve the problems of getting better textbook illustration. It is here that the artist takes the greatest risks. He sometimes commits himself to several thousands of dollars in work which will take months of his time. If a job of this magnitude develops time-taking problems that had not been anticipated in the original agreement, then the artist finds it pretty hard to keep his sights on the original target.

So, I would like to talk about the matters over which an artist spends his time (and most of his risks of profit and loss are involved in his time).

The manuscript is what we are illustrating, not our own ideas about history, government, geography or science, but what the author has written about these things. The pictures must be a fitting complement to a particular text. (Incidentally, I find it easier to get fresh ideas about style for a series of illustrations when I am aiming at the interpretation of a particular book than when I am merely considering that kind of book in general. I believe this condition is common).

Obviously the manuscript and the author are the sources for our ideas. Sometimes, unfortunately, an author, no matter how able a writer, is unable to synthesize his ideas correctly for graphic purposes and his notes are difficult to work with. In this case the editor becomes not only interpreter, but Grand Inquisitor. But most authors have the protection of distance and the inquisition is not so easy by mail. So we turn to the manuscript, but it is often unavailable, being evaluated by a reader in some other city, or it has been returned to the author for revision where it waits at the bottom of a pile of term papers, or it is at the compositor.

Alternate procedures

One solution is for the publisher to hold the assignment until everything is in hand but this is often too late and crowds the artist too much. Delaying publication for six months, because you need only two extra months, seems an extravagant use of time, yet it is undeniable, I think, that this would insure a better book. However, without adequate material in hand and faced with a pressing need to start the work, our only alternative is to pattern our ideas on our own previous work in similar subjects, with, perhaps, some inspiration from the work in competing books. The latter procedure, however, is dangerous, since if good material from our own book is not available to strengthen our inspiration, we run the risk of imitation of our own previous work as well as of other's work.

I believe that some people will expect me to justify my suggestion that the artist be familiar with the text. It is not necessary if the ideas can be transmitted some other way. I have read all the way through very few texts before starting a job. In some cases the transmission is through the editor's interpretation, in others the excellence of the author's notes was the principal source. In every case, of course, it takes someone's time. Reading a whole manuscript, incidentally, takes my time —in many cases more than I can afford or the publisher will pay for. Since the author is the person most familiar with ideas in the manuscript, he is the logical one to turn to.

Information form

I once tried to work out my own solution to the problem of getting the information I needed, and devised a scheme to reduce the amount of time I would need with the text and to remove excessive burdens on the editor's time. This was a mimeographed form on which the author could write his notes. It was designed for map notes for histories. It has been used for several different books and by several different editors.

In addition to places on this form for the usual information such as subject and date of map, approximate area, cultural and physical features and labels, it included an entry which I called "Purpose of map." I considered this last entry the most important as there is almost always more than one possible interpretation of a subject. Yet this entry was the one that was used least, sometimes used incorrectly, sometimes ignored.

The term "reference map" seemed to be the easiest word for authors to use, and when they used it they were generally correct; but when it was a story-telling map that was meant to illustrate some dynamic change like invasion or migration, they seemed baffled and would ignore the entry or fill in some phrase such as "To illustrate the war between the states," or in another case, simply "Atlantic Ocean." In this case the subject was "immigration!" I became baffled, too, and wondered if I knew what the word "purpose" meant.

I had wanted to be told what aspects of the material required emphasis so that I could separate the vital point of the subject from the reference framework. I assume that it is not necessary for an author to stop and remind himself while he is writing that he is not reiterating every item of history; he is able to make a synthesis of ideas about history without even thinking about the process. I sometimes think that it does not occur to many writers that the design of a map or diagram requires much the same process as they employ and that a drawing often requires more careful analysis that the same thoughts expressed in words since in a drawing a qualification of the idea is more difficult than in words, if not impossible.

This same idea is applicable to other kinds of illustrations than maps. In science diagrams the task is easier, though even here faults can occur, since when the required emphasis is misplaced or lacking, the picture will often lose its point and some of its teaching value. The social studies have given me the most trouble in this regard, and I attribute this to the nature of the subjects, though perhaps science writers are by nature more apt to be specific.

(Please turn to page 67)

This month's review by

William Nicoll, Edit, Inc.

BOOKMAKING PARADE

#238 in a series of monthly critical studies of design and production of trade and textbooks.

AKRON AND SUMMIT COUNTY

by: Karl H. Grismer, 7¼ x 9-11/16
Publisher: Summit County Historical Society
Manufacturer: St. Petersburg Printing Co., (covers, Kingsport Press)
Type: Lino. Baskerville 12 pt. solid; 30 x 48
Display: ATF Bernhard Medium, Kaufmann Light, Brush, Spartan Bold
Stock: Mead Process Plate, 60#
Binding: Interlaken Buckram, red
Stamping: white ink
Designer: b, R. Wilhelm; f, manufacturer

This is a big heavy book—over 800 pages printed on 60 pound basis process plate paper with numerous halftones and line cuts. Typographically the book is clean, clear, but difficult to read in the major text sections where 12 point Baskerville is set solid to a 30 pica measure. The reference sections, about 200 pages of the book, are set in two columns of 8 point solid Baskerville. This double column matter is easier to read because of the shorter line, but a little leading would have improved both the double column matter and the 30 pica matter.

The book is durably bound in a heavy red buckram stamped in white. Type for the cover title is Cochin which agrees with the well executed two color jacket, but not with the sans serif title page. The title page however, agrees with the chapter openings where Spartan caps are used for the title and Brush for the chapter number. Running titles are Spartan Medium c&lc with Spartan Light figures, set flush to the outside of the page with an em space between folios and running titles.

THE COWBOY AND HIS HORSE

by: Sydney E. Fletcher, 8⅛ x 11, $2.95
Publisher: Grosset & Dunlap, Inc.
Compositor: Linocraft, Inc.
Printer: Reehl Litho Co.
Binder: H. Wolff Book Mfg. Co.
Type: Lino. Times Roman 14 pt.; 32 x 50
Display: Mono. Perpetua & Bulmer Italic
Stock: Offset, white, 80#
Binding: Holliston Novelex, brown
Stamping: imitation gold roll leaf
Designer: A. P. Tedesco

While one might assume that such type faces as Perpetua and Bulmer are a little dressy for a cowboy book, these faces work well in this very dressy cowboy book. Perpetua caps are used for chapter titles. Bulmer ital is used for running titles, set in short lines and printed brown in the outside margins.

The text is 14 point Times Roman, well leaded, set to a 32 pica measure. Captions are set in a much smaller size of Times ital. Where captions are printed over parts of the brown illustrations, they are illegible—but this happens infrequently. Several cowboy songs are included, with words for the songs set in Times ital. A glossary of cowboy terms is set in Times of a smaller size than the text, with Times bold lowercase for key-words.

The cover is brown—saddle brown, naturally—stamped in imitation gold roll leaf on the spine. A pair of spurs is blind stamped—perhaps branded might be a better way of saying it for this book—at high center of the front cover. The blind stamp turns out well on the dull, rough finish Novelex cloth. The top is stained a matching brown. Printed endsheets in two colors carry an illustration of cowboys moving cattle on the Chisholm Trail, together with a map of this famous trail. Incidentally, while the jacket copy indicates that the illustrations are "each from the brush" of the author, the illustrations appear to be crayon, pencil or charcoal drawings!

INDIAN LIFE AT THE OLD MISSIONS

by: Edith Buckland Webb, 7¾ x 10½, $20.00
Publisher: Warren F. Lewis, Publisher
Compositor & Printer: The Wayside Press
Binder: Art Bookbinding Co.
Type: Mono. Kennerly 12/14; 32 x 44
Display: ATF Garamond Bold Italic, Kennerly with Albertus Initials and Numerals
Stock: Strathmore Text, white, 70#
Binding: Interlaken Arco Art Buckram, tile color
Stamping: black pigment leaf, gen. gold roll leaf
Designer: Warren F. Lewis

This book is made of excellent materials throughout. The paper is 70 pound basis white Strathmore text. The binding is a tile colored Interlaken buckram stamped with genuine gold and black ink. The illustrative endsheets, printed offset in a tile color matching the binding, are a very durable stock which matches the text paper.

The body of the book is set in 12/14 Mono. Kennerly in a 32 x 44 pica type page well placed on the 7¾ by 10½ trim page. Chapter titles are set in Kennerly italic indented 7 picas at the left where they align with the handsome Albertus figures of the chapter number and Albertus stickup initial starting the text. The rule motif separating the chapter title from the text below, which is also used under all running titles, echoes the weight of the Albertus elements.

While one might tag this book traditional or disagree with the use of Kennerly in view of many other newer typefaces, an opportunity to physically examine this book should convince such a commentator that the book is intelligently planned and very carefully manufactured. Composition of the text matter is especially fine with consistent attention to word spacing.

Illustrations are halftones printed letterpress in a doubletone ink on a 70 pound

. . . . A FREE, critical review service to publishers

The Bookmaking Parade is a free, critical service, for publishers who would like candid appraisals of the typographic and design qualities of their books by a staff of experienced book designers and production heads whose names are listed below. Books or inquiries for review in this monthly column should be addressed to the Parade Editor, B&BP. Entry forms will be mailed on request, or on receipt of books.

GUEST REVIEWERS

***Bradlee Emmons*, Little, Brown**
***John Begg*, Oxford Univ. Press**
***P. J. Conkright*, Princeton Univ. Press**
***Albert Margolies*, Dryden Press**
***Ronald Murray*, Houghton, Mifflin**
***Morton Baker*, Houghton, Mifflin**
***A. R. Tommasini*, U. of Calif. Press**
***William Nicoll*, Edit, Inc.**
***Lew White*, L. F. White Ptg. Co.**
***Alma Cardi*, Doubleday & Co.**
***Diana Klemin*, Doubleday & Co.**
***Stefan Salter*, Salter Associates**
***D. M. Glixon*, B&BP**
***Carl Smith*, Freelance**
***W. T. Shoener*, Blakiston Co.**

art mat paper and handled as 4 page wraps around 8 page text sections. While the title page is interestingly arranged, it does not seem up to the rest of the book. Garamond bold ital is the title page typeface which while black like the Albertus, does not catch the character of the chapter openers where the lighter, wiggly Kennerly ital compliments the heavy but crisp Albertus elements.

JEWELRY MAKING

by: D. Kenneth Winebrenner, 7½ x 10, $5.00
Publisher: International Textbook Company
Manufacturer: Haddon Craftsmen
Type: Lino. Spartan Light with Medium 10/11; 37½ x 50½ (2 x 18)
Display: ATF News Gothic, Spartan
Stock: Consolidated Production Gloss, 70#
Binding: Bancroft Arrestox, blue
Stamping: maroon ink and white leaf
Designer: Fred R. Siegle, publisher

This book contains over 300 illustrations and much highly informative text. The task of arranging all these pictures, their captions and the texts in less than 200 pages, has been cleanly done. Cuts are well made. Printing on enamel stock is excellent. Binding is sound.

The cover carries a maroon ink and white foil stamping on light blue linen finish cloth. Title on the front is lowercase gothic condensed while that on the spine is sans serif caps. These two might have agreed: either both all caps or both all lowercase.

The text of *Jewelry Making* is set throughout in Spartan Light, 10/11, in two 18 pica columns. Spartan Medium is effectively used to punch up new important terms. Captions are set in a smaller size of Spartan Medium to various measures. Subheads in Spartan Heavy ital are informatively written, quickly and easily read.

At first glance the Spartan Light type page seems difficult to read and designed more as a light gray mass to set off the sparkling illustrations in the book. But occasional reading here and there proves that the text is very comfortable to read. Chapter titles, set in 30 point Sans Serif Bold lowercase, do not agree with the rest of the typography. The Gothic condensed lowercase used on the title page and front cover might have been a happier choice.

Except for the title page, the front matter seems a little crowded and difficult to follow. The contents is handled as a spread with the label "contents" at top right of the right hand page where it seems more a head for that page than for the spread.

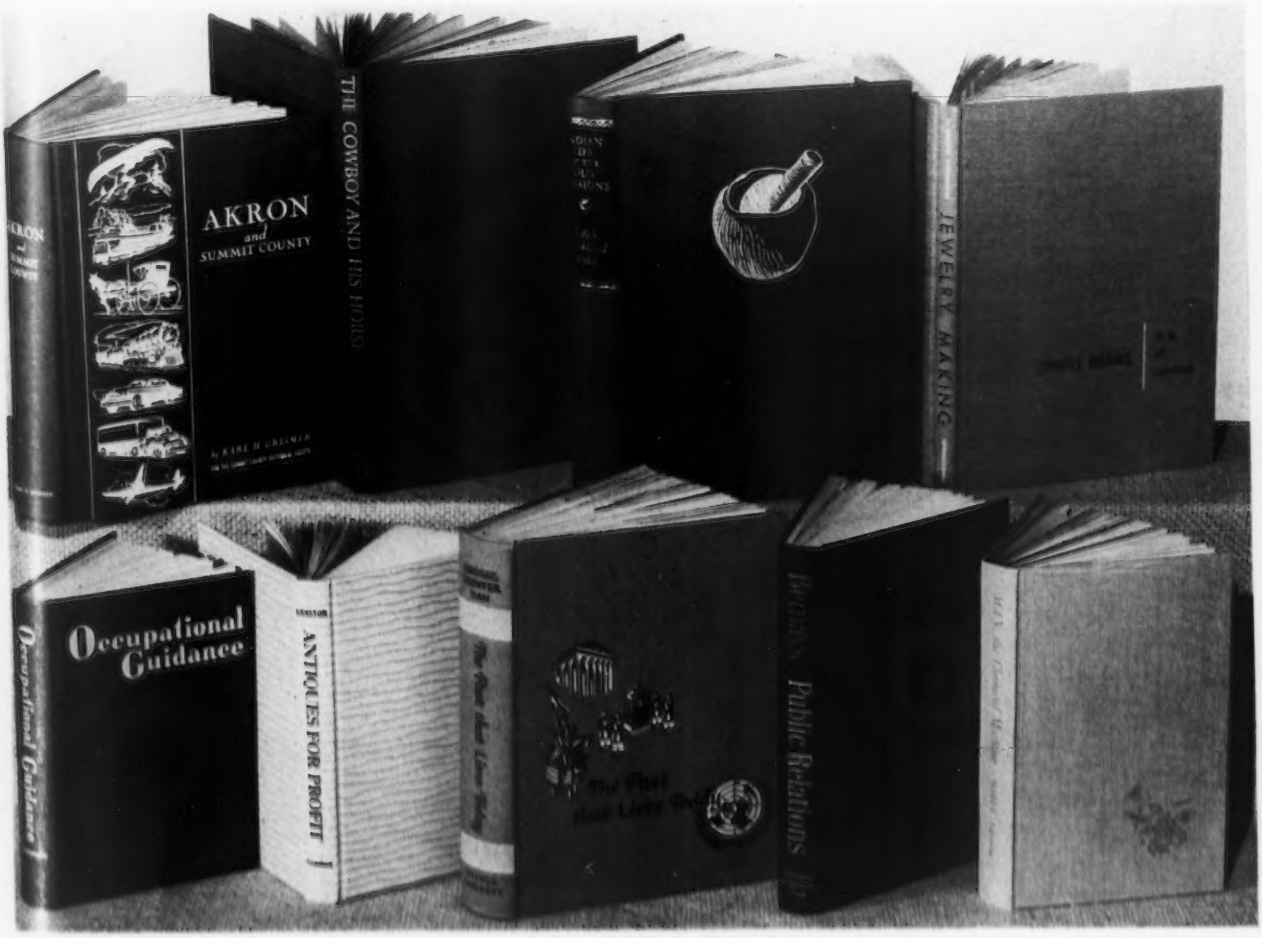
MAN, THE CHEMICAL MACHINE

by: Ernest Borek, 5½ x 8½, $3.00
Publisher: Columbia U. Press
Manufacturer: Vail-Ballou Press
Type: Lino. Caledonia 11/14; 23 x 39
Display: Mono. Bodoni with ATF Bodoni Book italic
Stock: Crocker-Burbank Saturn Wove, 70#
Binding: Holliston Rex Linen, light green
Stamping: red ink
Designer: Laurel Wagner

Remember the band with the "makes you want to dance" music? This book has a "makes you want to read" format in all aspects.

Text pages are set in 11/13 Caledonia to 23 pica measure with 14 point Caledonia ital running titles. Chapter titles are set in Bodoni Book ital of just sufficient size to outweigh the running titles and yet not shout at you.

Eight of the eleven chapter titles are written as a term, then a colon, then an informal clarifying phrase. The designer, Laurel Wagner, has accepted this style as a basis for arranging chapter openings. Chapter number and the term are arranged flush right at the top. The colon is omitted, or rather a delightfully harmonious line



(Photo by Criterion)

Covers, mostly on the conservative side, for a strictly non-fiction parade

drawing takes its place. Then the clarifying phrase is set flush left below the line drawing.

The cover carries title-author-publisher on the spine in Bodoni Book ital, and low right on the front a line drawing which is also used on the title page. The light yellow-green linen cloth cover is stamped in one color, red, and the top is stained a matching red. Choice of the stamping color is extremely adept — proving that with adeptness, one can put red on green without vibration.

It is always a pleasure to pick up, look at, and read a book as carefully arranged as this one is. By comparison with much more complicated books, this one is quite simple. Because the appearance decisions to make are few, they must be carefully made—and they have been here.

OCCUPATIONAL GUIDANCE

by: Paul W. Chapman, 5¼ x 7⅝
Publisher: Turner E. Smith & Co.
Manufacturer: Kingsport Press, Inc.
Type: Lino. Caledonia 12/14; 24 x 38½
Display: Lino. Caledonia & Bold, Lino. Spartan Medium
Stock: West Va. Schoolbook, English finish, 45#
Binding: Holliston Roxite, vellum, red
Stamping: ivory and emerald green inks
Designer: b, Fred Wright; f, E. Edd Shipley

This book is average. There are more books made like this one, with average attention to visual relationships and typographic clarity, than otherwise.

Visual improvements, if they are desirable, are best made in this case by eliminating things done by habit, by thinking in terms of simple clarity for the reader rather than in terms of rigid attention to conventional bookmaking formalities.

The typographic scheme is 12/14 Caledonia, 24 picas, for the text with reduced matter in 10 point Caledonia. Due to the small page size and scant margins, the reduced matter *seems* more readable than the basic text. Perhaps 10 point isn't theoretically as readable a type size as 12 point for a high school book—but size of type alone isn't the whole answer to readability.

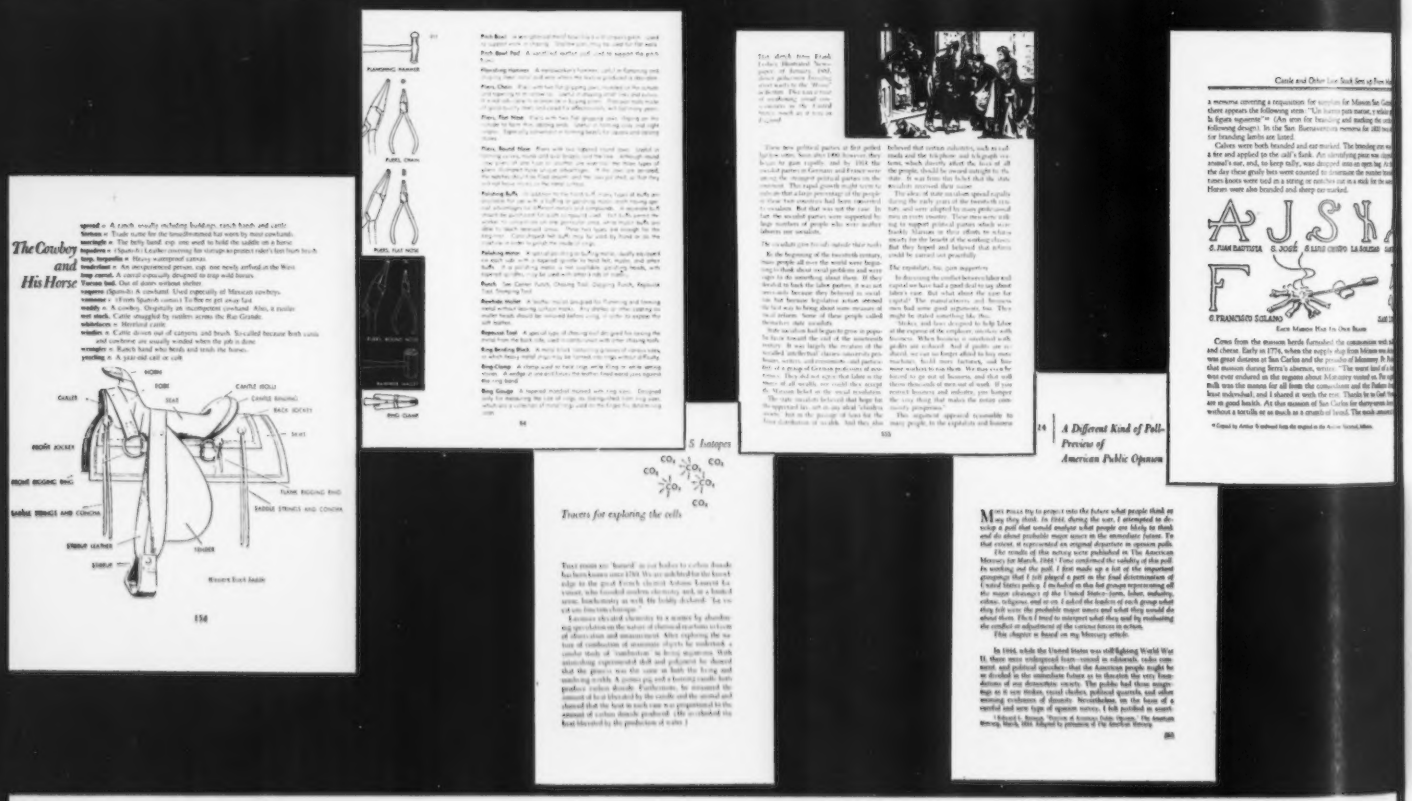
Letterspaced Spartan Medium caps are used for chapter titles, center heads and running titles, all of exactly the same size. While this is an economical procedure, it is confusing and monotonous for the reader. A minor point: why does the book title need to be used as running title on the left-hand page throughout a 600 page book?

Picture titles are in Spartan Medium caps, with captions in cap and lc. In the interests of simplifying the reader's problems, why can't titles and captions be combined? Such a decision may be editorial, but certainly relative to the major problem of making books appear to be convenient to read, easy to understand.

The cover is a red vellum cloth with title stamped in cream and a pictorial element stamped in green. Some greens are friendly with some reds. These aren't.

THE PAST THAT LIVES TODAY

by: Becker, Painter, Han, 7⅛ x 9½, $4.32
Publisher: Silver Burdett Co.
Compositor: M & L Typesetting & Electrotyping Co.
Printer: Lutz and Sheinkman
Binder: Plimpton Press
Type: Lino. Caledonia 10/12; 34 x 49



Jewelry Making
Text: Lino. Spartan Light & Medium, 10/11. Captions, same sizes in Medium.

The Past That Lives Today
Text: Lino. Caledonia 10/12. Subheads & captions, ital. of same face.

Indian Life At The Old Missions
Text: Mono. Kennerly 12/14. Running ital. of same face.

The Cowboy & His Horse
Lino. Times Roman 14pt. & boldface. Side head: Mono. Bulmer ital. Caption: Times italic & Spartan Medium.

Man, The Chemical Machine
Text: Lino. Caledonia 11/14. Chapter Head: ATF Bodoni Bk. ital. 24pt.

Public Relations
Text: Lino. Caledonia 11/13. Chapter No. Lino. Metro Med., 18pt. Heading: ATF Bulmer ital., 24pt.

Display: Mono. Deepdene and 20th Century
Stock: Chillicothe Offset, 47#
Binding: Holliston Roxite, blue
Stamping: maroon and ivory inks
Designer: F. D. Becker

This high school world history text is printed by offset on 47 pound stock so that more than 850 pages bulk to a quite reasonable size in relation to the trim, 7⅛ by 9½ inches. The quality of printing and binding is excellent.

Text of the book is set in 10/12 Caledonia in a double column page. The book is organized as eighteen units each containing two or more chapters. Unit titles are set in Deepdene ital, chapter titles in a slightly smaller size of Deepdene roman.

Centerheads within chapters are set in letterspaced Caledonia caps arranged across both text columns. Minor one column heads are set in Caledonia ital, same size as the text, first line flush and runovers hang indent one em.

Review question passages at the end of each section are set in 9 point Caledonia with Caledonia bold figures for question numbers. These numbers, set flush left and followed by a point and an em quad, are the only boldface items within the book. Captions are set in 10 Caledonia ital to various measures depending on size and placement of the picture they accompany.

The whole effect of the typographic scheme of *The Past That Lives Today* is quiet competence. There is no effort to shout, urge, needle, or cajole the student with a great variety of typefaces, styles and sizes. For some this style may be a little too quiet, but with one exception it can never be called confusing. The exception: occasionally captions and one column heads may be confused since both are 10 Caledonia ital. The quiet tone of the text pages is interrupted when one unit ends and a new one begins by two crowded consecutive spreads. The first of these spreads is a summary chart reviewing the last section of the unit preceding. The second spread, the introduction to the new unit, contains the unit title, some introductory text, a big map and a time chart. While both these spreads are interesting visually and helpful content-wise, they do seem crowded and more related to each other than to the units they refer to.

The title page is handled as a spread with hand lettering for the title. The traditional copyright page carries the copyright notice on one line at the bottom, with the rest of the area devoted to authors, consultants, illustrators and acknowledgements. The contents is handled on a spread. End matter includes a list of maps set in two columns of Caledonia, and an eighteen page index set in three columns of Times Roman.

PUBLIC RELATIONS

by: Edward L. Bernays, 6⅛ x 9⅛, $5.00
Publisher: U. of Oklahoma Press
Compositor & Printer: publisher
Binder: Becktold Company
Type: Lino. Caledonia 11/13; 26 x 44
Display: ATF Bulmer, Lino, Metro-medium
Stock: Warren's Olde Style, 50#
Binding: Bancroft Arrestox, black
Stamping: imitation gold & aluminum roll leaf
Designer: Willard A. Lockwood

The appearance of this book as of all Oklahoma Press books, is excellent public relations.

The binding in black with aluminum and gold imitation foil on the spine—both colors probably stamped in one operation—is efficient and appropriate. Typography of 11/13 Caledonia text matter with Bulmer ital chapter titles is also efficient and quite business-like. The big things that make or break the physical appearance of every book—effect of cover and general typography—are done quietly and comfortably in this case, and are carried on in the arrangement, color and typography of the jacket.

But the big things must be supported by careful attention to details. The designer of *Public Relations*, Willard Lockwood, has attended to details with an eye for effect, clarity, and costs. Subheads are set same size as text in italic flush left and spaced tight to the passage they introduce, with ample space above to separate them from the preceding passage. Chapter titles set flush left, ragged right, are broken with attention to sense and aligned just left of center. The short, light vertical rule between chapter number and title is repeated as a visual reminder of our desires for such elements of continuity, in the part divisions on the contents page and as a minor element on both the title page and the copyright page.

The index in two columns of eight point is convenient to use. Perhaps the selected readings section might have *seemed* easier to use if it were set in a smaller size, with more leading and to a shorter measure. It is difficult to find things wrong with this book not simply because the things that are done are done right, but because they are done intelligently.

ANTIQUES FOR PROFIT

by: Frank Ormston, 5⅜ x 8, $3.00
Publisher: Greenberg, Publisher
Manufacturer: H. Wolff Book Manufacturing Co.
Type: Int. Garamond 11/13; 24 x 38½
Display: Garamond
Stock: Carfax Antique, 60#
Binding: Canfield Tweedprints, gray
Stamping: dark green ink
Designer: Herbert R. Cahn

Antiques for Profit is a friendly little book, rather attractively prepared when one considers that there was not a great deal to work with. The cover is an example of what can be done with some of the newer decorative coverpapers, this one being a grey Canfield Tweedprint, in which the wavy line pattern in color running across the entire cover, gives it a rather distinctive note without causing great expense. The spine title is stamped in green ink, thereby attaining a 3-color appearance.

Consistency is always a handy virtue for a book, and if one possesses this, it is frequently enough to lift it out of the mediocre. This book exhibits consistency throughout in its Garamond text, display and cover stamping. The title page is attractively prepared with an antique spinning wheel effect to carry out the flavor of the title. The body material, of course, is somewhat static of necessity, with Garamond italic used in a contemporary manner for the chapter heads.

A good stock, good presswork, and sound binding, added to these other ingredients produce a pleasant book, and one that does a good job of looking well for the low price of $3.

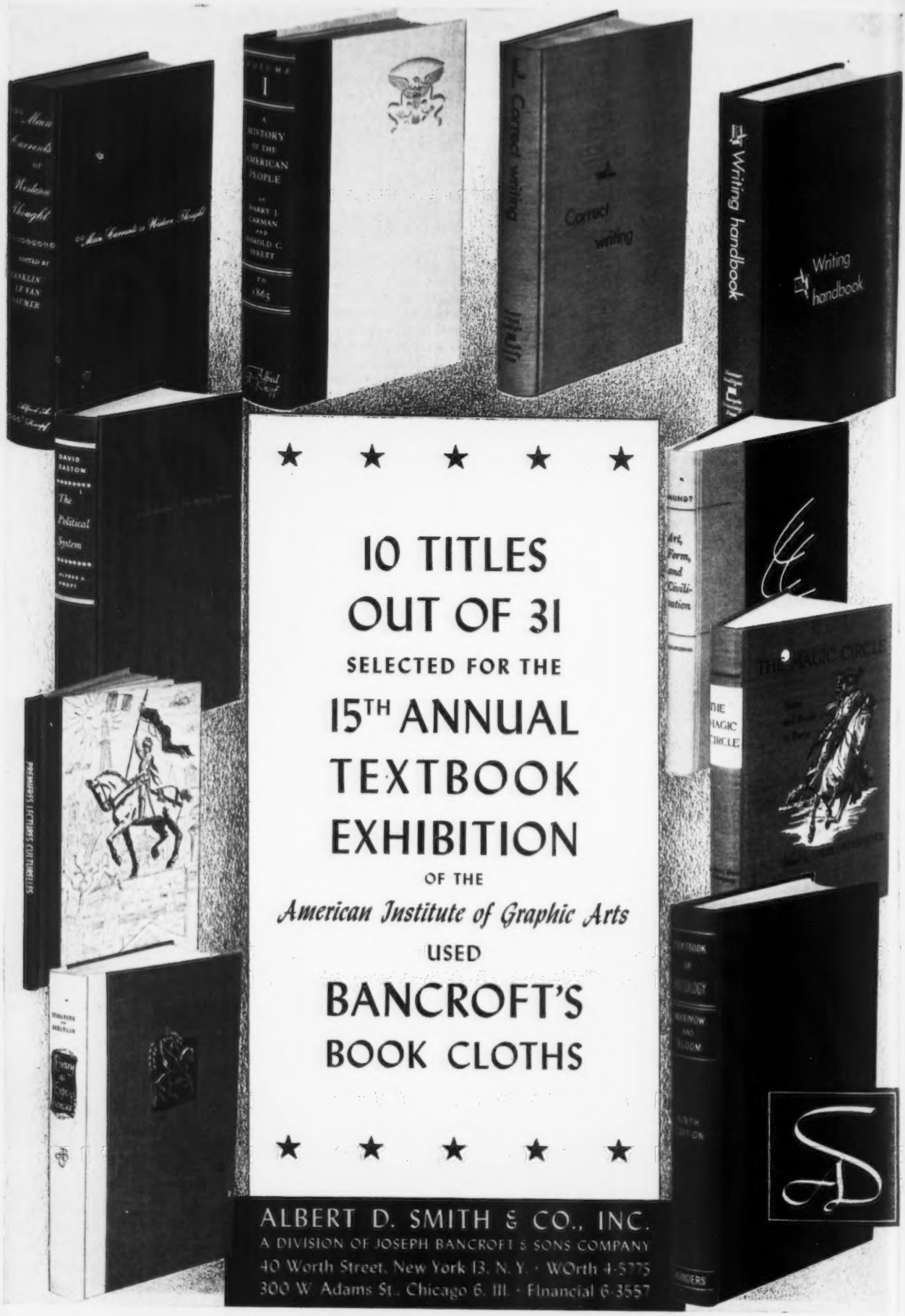
TEXTBOOK ILLUSTRATION

(Continued from page 63)

When thoroughgoing and specific notes are required for the success of illustrations and the author fails to provide them for one reason or another, then the editor or the artist, or both together must make up the difference. The publisher's staff should not be exempted from responsibility for the lack of information supplied the artist. Publishers often may forget that by the time the artist is called in the book is a familiar subject to the staff. The manuscript has been read, it has been discussed around the office, at lunch and at policy meetings. But the artist has not been party to any of this and his ignorance of a particular project may be so great that he doesn't even know the right questions to ask when he comes into the picture. This makes for a very slow start. Sometimes costly time is lost. The artist must save this time somewhere and, as a result, too often, quality is lost.

It is the publisher's office, after all, where the creative forces are joined, so it must be his duty to see that these forces are properly blended. (There are exceptions, of course; when an artist is found who can also serve as illustrations editor, or when author and artist are commissioned to work together).

With the increased respect for graphics as teaching media rather than as mere embellishments of the text, new ways to improve textbook illustration are being sought. As long as budgets comparable to those enjoyed by most magazines and advertising are out of reach, I believe that the principal means of improvement will be found in the perfection of the transmission of information and ideas, both in the production and editorial spheres.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Publishing production personnel are invited to submit any questions regarding manufacturing methods, supplies, and equipment to this department.

Ordering Book Cloth

Q. *I am a comparatively small publisher and as yet the quantity of work I do does not warrant hiring a full-time production manager. Most of my titles have been designed and specified by a book manufacturing firm which sends me an estimate for the complete production of a certain title once I give them the manuscript. This has worked out very well, but since their schedule is heavy and their preference is for standard-size material I find that I will have to place a good part of my work with other binderies. I am surprised to learn that the publisher is expected to arrange for the purchase of the book cloth and the boards. How can I do this when I do not know enough about book manufacture to determine how much cloth and board will be necessary?*

(Name withheld on request)
Chicago, Ill.

A. Practically every edition binder would be quite willing to estimate for you the quantity of cloth and board necessary if you inform him of the number of copies, size and bulk of the book, style of cloth, weight and make of board, and all other physical data concerning the book title. The purchases would be made for you and you would be billed for the materials. This is quite a common practice with small publishing houses and with private companies and individuals who wish to publish an occasional title without having the facilities or business to warrant a production manager or a full-scale design and production department.

As the firm grows and the number of titles and size of editions increase—and this seems to be happening in your company—there are a number of advantages gained in making the specifications, computations, and purchases yourself. It will be easier to order exactly the price and quality of material most suitable for your purposes. Since all the factors concerning the book are at your fingertips you can make any specification changes necessary for maximum economy. You do save on some paperwork and handling charges which the binder must pass on to you. You will know at all times exactly where your supplies stand and can make such purchases as are most economical and useful to you.

Now for board computation: Take the trim-size height of the page and add to it the width of the top and bottom of the squares (these are the narrow margins of the cover which extend at the head, side and foot of the finished book) which may vary from $\frac{1}{16}$ to $\frac{1}{8}$" wide, depending on the bulk. This will give you the height of the board. The width of the boards is usually $\frac{1}{8}$" to $\frac{1}{4}$" less than the trim-size width of the page, plus the allowance for the square.

Cloth computation: To the height of the board add about $1\frac{1}{4}$" for the top and bottom turn-in (the cloth edge which is folded over to the inside of the cover). To find the width required, double the width of the board, add $1\frac{1}{2}$ times the bulk of the book, add $\frac{1}{2}$" for the joints (the grooves in the cover between the backbone and the sides), and about $1\frac{1}{4}$" for the side turn-ins. When you have the size of the cloth required for each book, you can then determine into what cloth roll width (usually sold in 36" and 38" widths) it can divide with least wastage. When you have the total yardage, add about 5% for spoilage.

Until you become proficient in such measurements and computations it would be best to have your binder compute it accurately for you.

The other questions you raised are being answered by mail. "A Primer in Book Production," by Frank B. Myrick would be an inexpensive book in which these and similar problems in publishing production are dealt with in detail.

Locks for Diaries

Q. *Where may we purchase locks or clasps for use on diaries and similar books? Could you also tell us who can do metal edging for covers on binders?*

LARRY GOODMAN
Redi Record Products Co.
New York, N. Y.

A. Local New York City sources for locks suitable for diaries would include A. Ludwig, 75 Spring St., and Joseph M. Hart & Co., 16 Reade Street, Tauber's Bookbindery, 200 Hudson St., can do the type of metal edging you describe.

Lambskin, Leather

Q. *We are looking for a high gloss lambskin for use on a special album which would require a 16¼"x27½" cut of leather. Since this requires a special sorting of the skins we are having difficulty in getting deliveries.*

ROBERT D. DILLEY
Modern Arts Cover Co.
Des Moines 17, Iowa

A. Griffin, Campbell, Hayes, Walsh, Inc. inform us that they have a high gloss lambskin that meets the specifications you give. Other suppliers of quality leathers that may be useful to you include John Holt & Co., 17 State Street; Eduard Assenheim Co., 315 East 83rd St. both in N.Y.C., and Corkpak Co., 45 South St., Mount Vernon, N.Y.

Decorated Papers

Q. *Where may we buy small quantities of decorated paper to be used for siding up half-leather books?*

LESLIE H. TALBERT
Aurora, Missouri

A. The Stevens-Nelson Paper Co., 109 East 31st St., specializes in the type of decorated papers you are looking for. Some of the fine endpaper and book cover stock made by Canfield Paper Co., 62 Duane St., N.Y.C., Brooks-Loester Corp., 12 Spruce St., N.Y.C., and Royal Paper Corp., 210 Eleventh Ave., N.Y.C. might also be suitable for your purposes.

Employment Opportunities

Q. *What are the possibilities for a career in the graphic arts as a book designer and/or production manager? I have been an English major in college for the past three years and have read B&BP regularly for we receive it in the school library. Unfortunately I have no practical experience in production and the graphic arts courses given here are not very thorough.*

ELAINE MCCULLUM
Boston, Mass.

A. Employment possibilities are quite good, particularly in such publishing centers as New York, Philadelphia, Boston, and Chicago. The need, however, is for people with at least a minimum grasp of printing techniques and the general mechanics of publishing and production. It would not be difficult to find employment as an assistant in some publisher's manufacturing department, but your progress within the industry would depend upon your ability to do more than the mechanics of character counting and record keeping. Needless to say you cannot hope to begin at the top of the ladder as a designer or production department manager. While there are some adult education courses in book design and production given in various colleges the lessons learned can best be put to use by someone already employed in a manufacturing department, no matter how clerical or menial the task.

READER'S SERVICE
page 29

A B&BP department to aid in the solution of bindery problems, to locate sources of supply for materials and machinery, to explain new techniques of manufacture, and to help solve production difficulties.

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16" size—with around 20 pockets.
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Take charge of small table crew.
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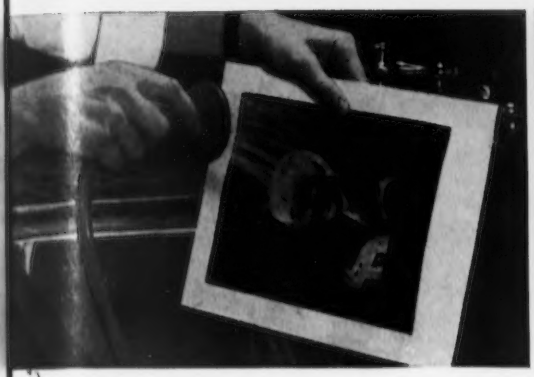

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